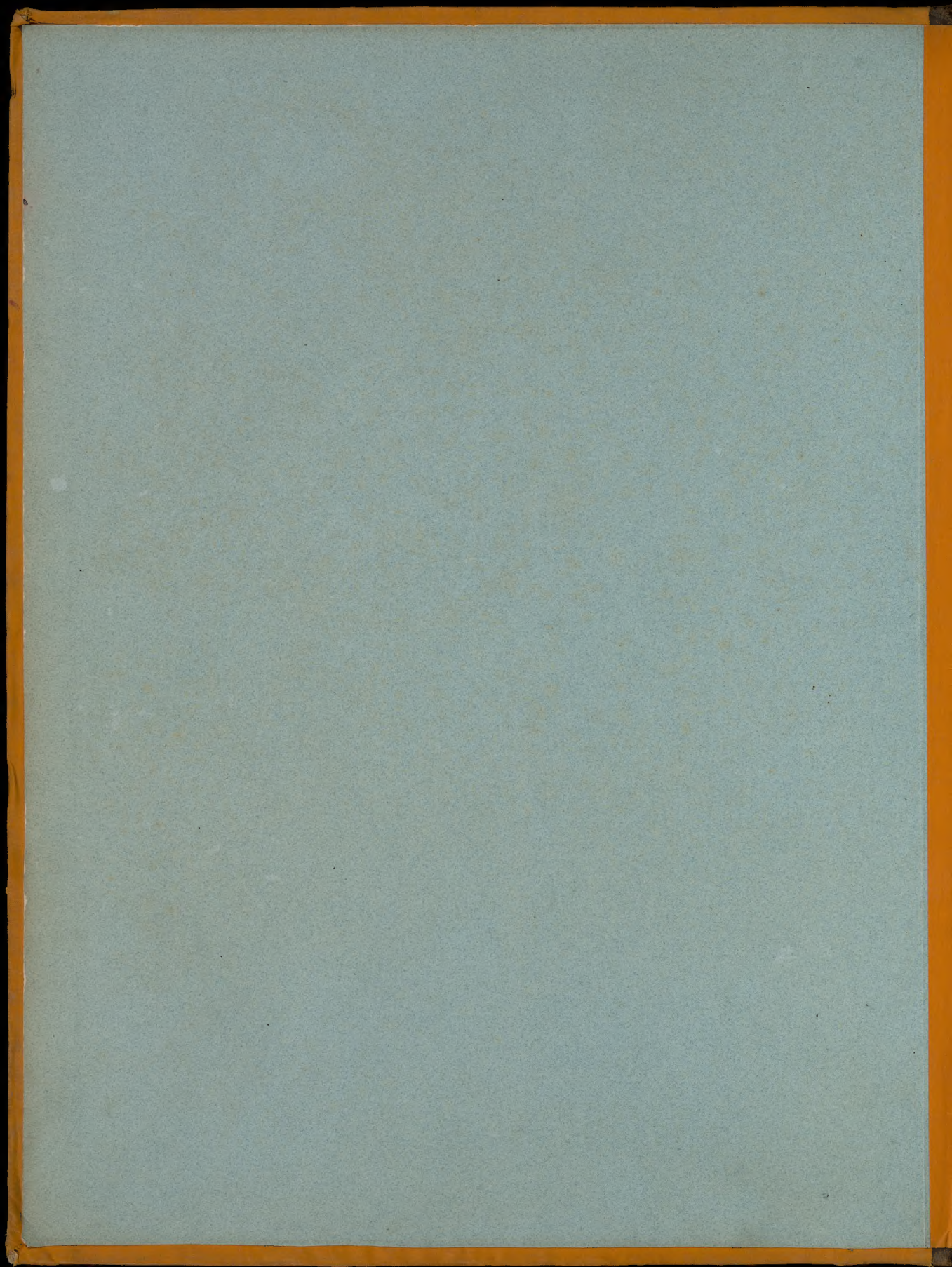


The Procession of  
POPE CLEMENT VII.  
*and the*



EMPEROR CHARLES V.  
*after the Coronation at*  
BOLOGNA-MDXXX.

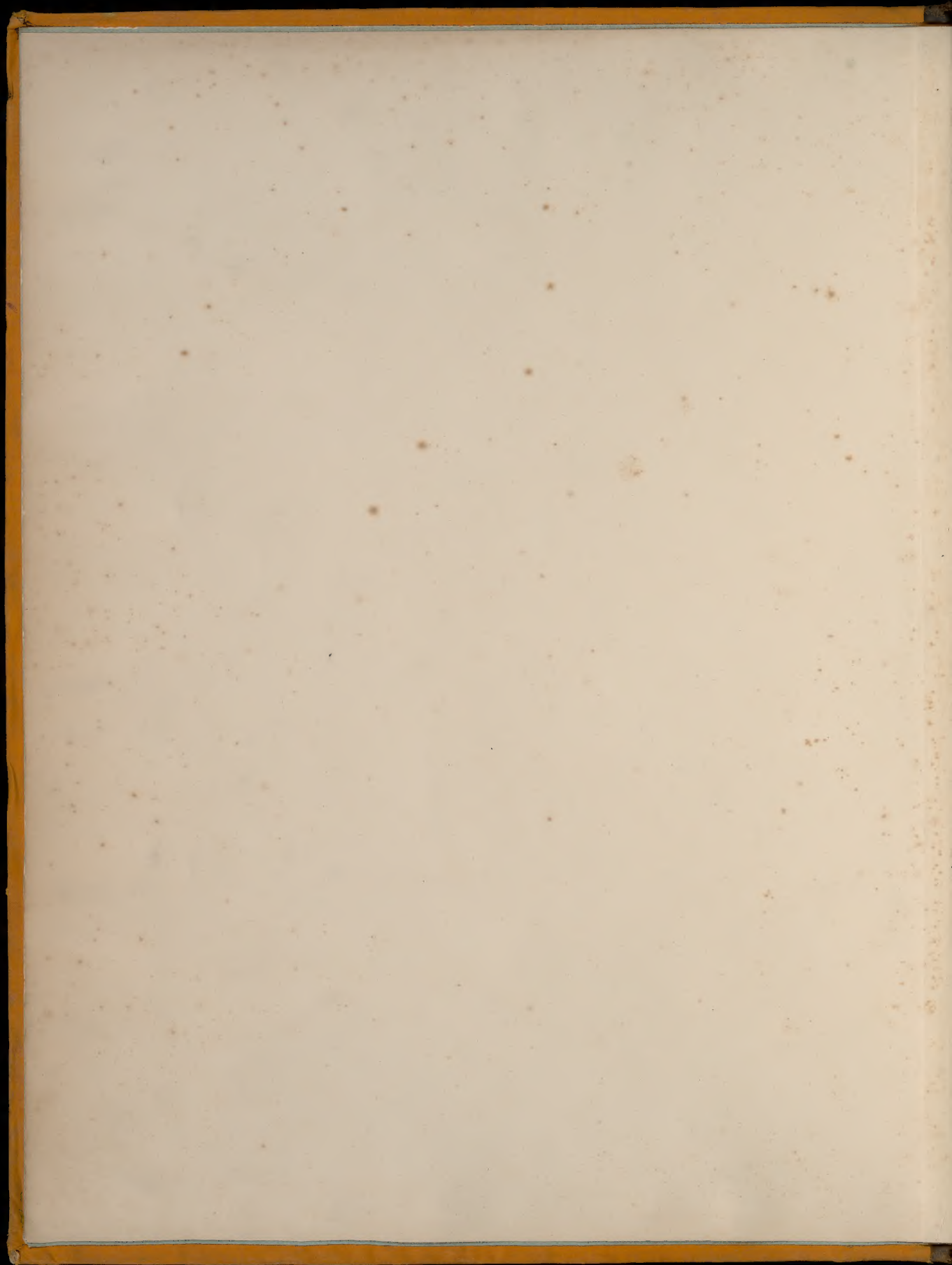




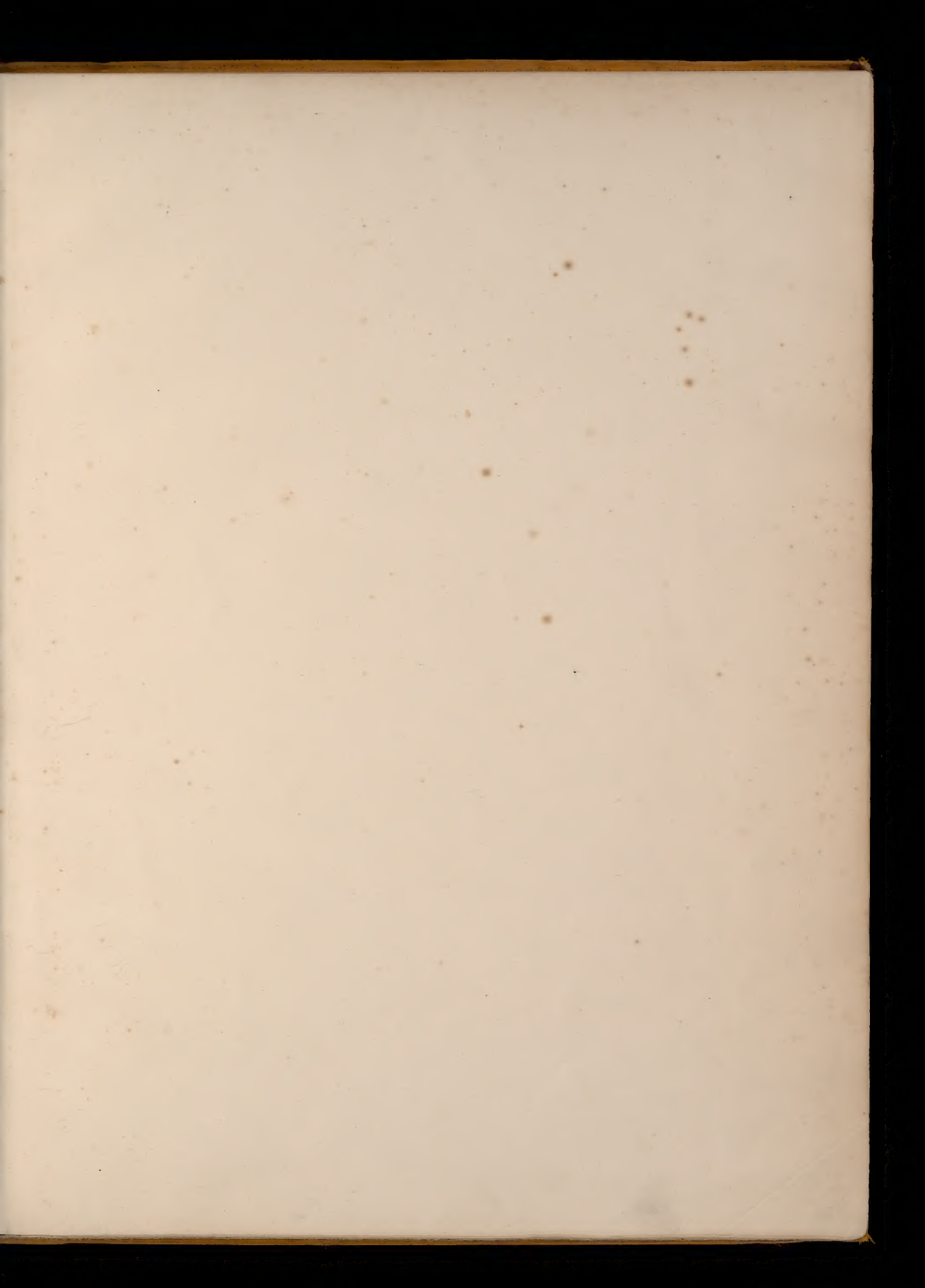


185

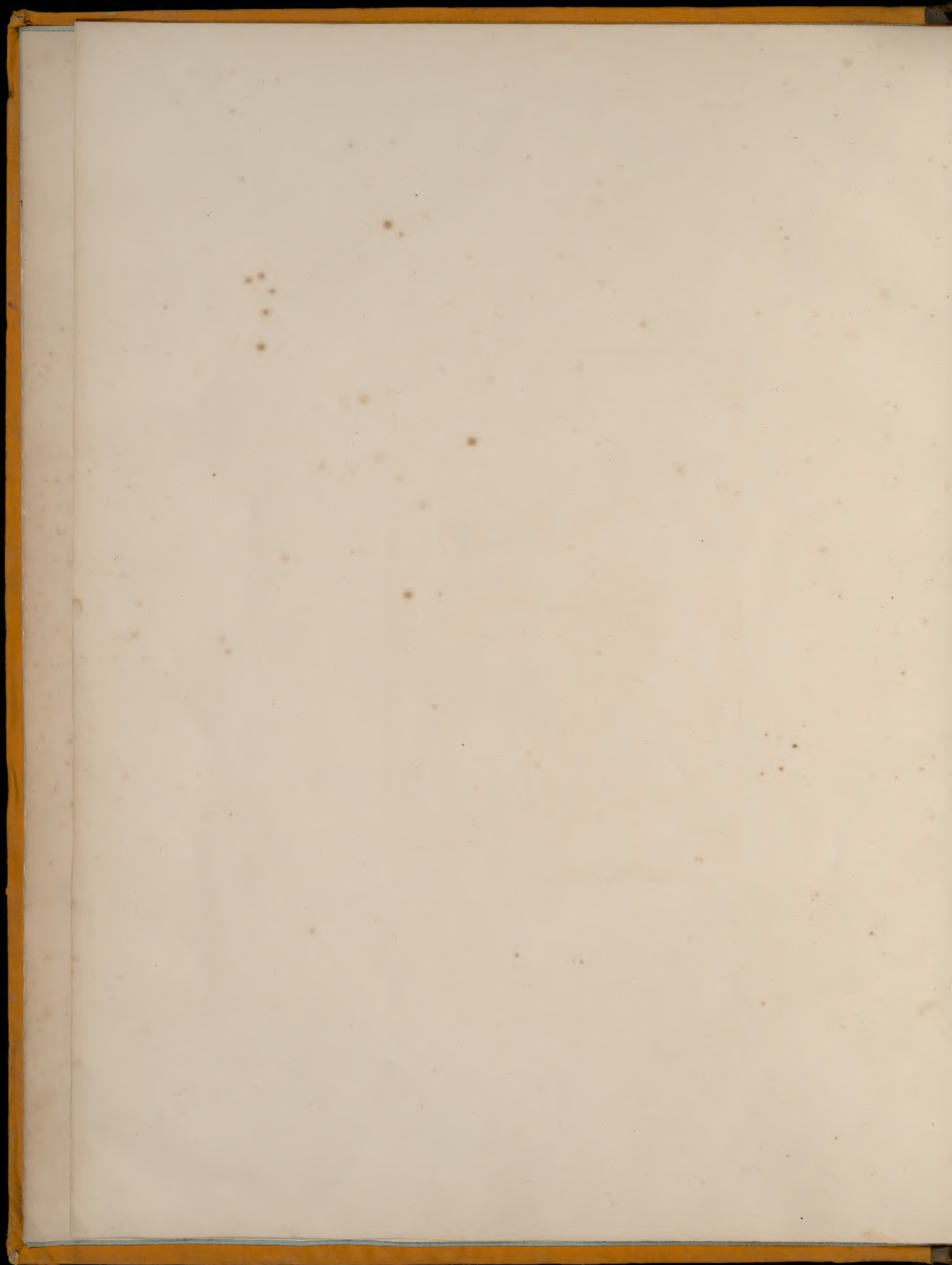








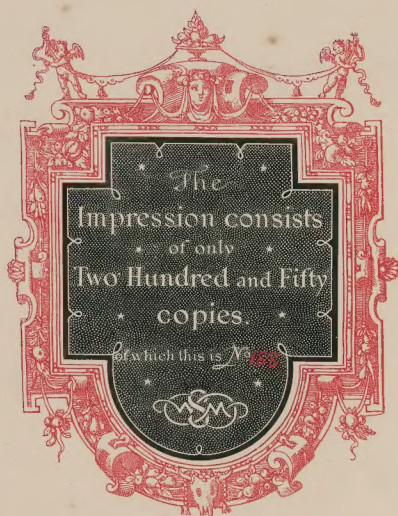




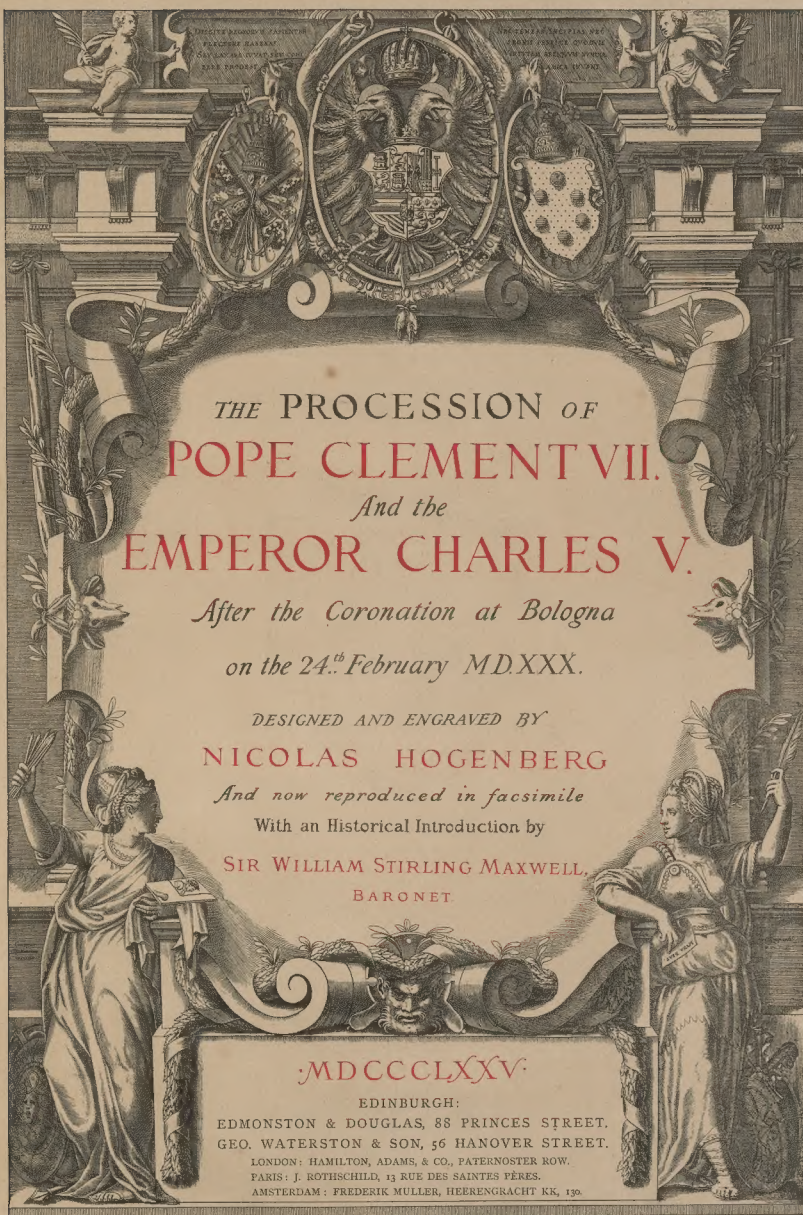














[illegible]





ALF-TITLE. Standard bearer; *Wapen des heiligen Römischen Reichs*, Frankfurt am Main, Trucks Cyriacus Jacob, 1545, sm. fol. plate 71. The initials I K have been assigned to Johann Koebel, but with little evidence. See Nagler's *Monogrammist*. München, 1863. 8vo. No. 2682. Lettering from Juan de Yciar, *El Arte de Escribir*, Caragoça, 1550, 4°.

"ONLY 250 COPIES PRINTED" Border from G. Braun and F. Hogenberg: *Civitates*

*Orbis Terrarum*. Coloniae, 1572-1586. 6 vols. fol. i. 30

TITLE BORDER. From Fr. Terzi *Austracae Gentis Imagines*. Oniponti, 1569, fol. Part I. Title. Designed by Fr. Terzi; engraved by Gaspar delle Oselle or ab Avibus, also called Patavinus. The Papal and Medici arms have been introduced in place of those on the side shields.

THE EMPEROR CHARLES V. in crown armour and robes. From Fr. Terzi *Aust. Gent. Imag.*, No. 4, and by the artists named above

CONTENTS. Border from G. Braun and F. Hogenberg; *Civitates Orbis Terrarum*, iii, 57, with the arms of Pope Clement and the Emperor Charles V. added

INITIAL H. From G. Paradin; *Histoire de nostre Temps*. Lyon, Jean de Tournes, 1550. fol.

SMALL BORDERS, L-VIII. From J. Nestor; *Histoire des hommes illustres de la maison de Medici*. Paris. C. Perier, 1564. 4°, and other 16th century books

TAILPIECE, IMPERIAL ARMS. From *Le Nette de Aphrodite* S. Pauluzio; [Inpresso in Messina per Petruzo Spira. 1535.] 8°, first leaf

THE EMPEROR CHARLES V. Bust. By Barth. Beham, 1531. With signatures, Charles, from a letter to Henry VIII., Bruxelles, 31 Jan. 1530, British Museum, Cotton MSS., Galba, B. IX. f. 251; and *Carolus* from a Grant of Arms to the Count of Gambara, Genoa, 16 June 1538, in the collection of the Rev. Walter Spey, Keele Hall, Staffordshire

## INTRO



## DUCTION

Election of Charles V. as Emperor, 18 June 1519. First Coronation at Aachen, 23 Oct. 1520. Sketch of the events of his reign, 1520 to 1530. Reasons which made him desire coronation by the Pope, and the concessions by which he obtained it. The Emperor's Itinerary from Barcelona to the Certosa of Bologna, 28 July-4 Nov. 1529.

BORDER, WITH DEVICES OF POPE CLEMENT VII. AND THE EMPEROR CHARLES V., from P. Giovio, *Dialogo dell' Imprese*. Lione ap. G. Roviglio. 1559, pp. 16 and 45

SMALL BORDERS, WITH I, II, etc. From Yciar, *El Arte de Escribir*.

INITIAL C. From Yciar, *El Arte de Escribir*; the border copied from the engraving on a Persian silver salver; with Bust of Emperor Charles V. in Imperial Crown and Mantle, from a large contemporary Woodcut, probably German

THE EMPEROR CHARLES V. three quarters length. From a German woodcut inserted in the MS. *Diary* of Marino Sanuto (Jan. 1496, Sept. 1533, preserved in the Royal Archives at Venice), as an illustration to his notice of the Coronation at Bologna. It seems to have been described for the first time in the *Editor's Engraved Portraits of the Sixteenth Century*. London and Edinburgh, 1872, p. 20

POPE CLEMENT VII., three-quarters length, seated. From Ouphril Panvinii xxvii. *Pontificum Maximorum Effigies*, Rome, 1568, sm. fol. sig. D. This print appears to be taken from a picture by Vassari, in the Sala di Clemente VII., in the Palazzo of the Signoria at Florence.

PAGE

TAILPIECE. DEVICE OF POPE CLEMENT VII. From a series of *Imprese* by Eneas Vico, apparently undescribed, formerly in the collection of Mr. Beckford, and now in the possession of the Editor

PAGE



Pope Clement VII. Notice of his character and history. His journey from Rome to Bologna, 23 Oct. 1529. His reception at Bologna. Notice of Bologna. The Certosa, the resting-place of the Emperor Charles V.—4. His Entry into Bologna, 5 Nov. 1529. His followers. Antonio da Leyva. The Emperor's reception; his personal appearance. First interview between the Pope and Emperor at the portal of the Church of St. Petronius. Their conversation—6. They are both lodged in the Public palace. Rare Venetian woodcut of the Entry

INITIAL C. From Yciar, *El Arte de Escribir*, with bust of Pope Clement VII., from an undescribed print of the same size, in the Print-Room, British Museum, by Marc Antonio Raimondi

THE EMPEROR CHARLES ENTERING BOLOGNA, attended by HENRY, COUNT OF NASSAU, etc., 5 Nov. 1529, from a contemporary Venetian woodcut, 16.3 inches high, inscribed "After the aforesaid troops came on horseback his Cesarean Majesty, in complete armour, with the imperial eagle on his helmet, and a bases [or skirt] of gold brocade, on a white horse, with crupper and breastplate of damascene work, and gold furniture; over his Majesty's head a canopy of gold was borne by 4 great lords in armour, and by his stirrup went 25 young gentlemen, sent by the City of Bologna to attend him."

"Next to his Imperial Majesty came on horseback, the High Chamberlain, the Count of Nassau, in armour, his horse barded with gold, followed by 100 men at arms in good order"

ANTONIO DA LEYVA, Commander-in-chief of the troops at the entry. From the same woodcut, inscribed—"This is the Lord Antonio da Leyva, who caused himself to be carried in a chair of purple velvet by 4 men, he was commander of 3000 German foot, and had long been in Milan"

THE EMPEROR CHARLES V. Medallion bust. By Marc Antonio Raimondi. From the original print in the collection of the Archduke Albrecht, at Vienna



Occupations of the Pope and the Emperor. Political situation. Siege of Florence. Treaty between the Emperor, the Pope, and Venice, 20 Dec. 1529; Francesco Duke of Milan to be restored to his throne; Papal towns in Romagna to be given back to the Pope. Philibert, Prince of Orange, Commander-in-chief of the Imperial army in Italy, comes to Bologna to receive orders for the siege of Florence—8. Envoys from the Republic of Florence visit Bologna; their suit is rejected. Sports of the Carnival. The Emperor visits the churches, convents, and palaces, in and around Bologna. Fest and reply of an acrobat. Outrages by Lutheran soldiers. Marquess del Vasto and Prince of Württemberg. Emperor's quinsy. Discussions about the place of the Coronation. Rome talked of. Bologna fixed on

POPE CLEMENT VII. Medallion bust. By Marc Antonio Raimondi

9, 10

8



- INITIAL T., from Yciar, *El Arte de Escri.*, within a border, from Geo. Braun and Fr. Hogenberg, *Civitates Orbis Terrarum*, iii. 49. . . . . 8
- TAILPIECE. ARMS of Bologna, from *Civitat. Orbis Terr.* i. 49, within a border with figures of the Seasons, designed by Agostino Carracci, which formed the title to *Ricerche amorose degli Accademici Gelati di Bologna*; Bologna, G. Rossi, 1590, 12°; and again in a larger size to their *Press*, Bologna, il Mandollesi, 1641, 4°, from which this border is taken . . . . . 10



- Proofs of the Coronation of the Emperor Charles V. at Aachen submitted to Pope Clement VII. 20 Feb. 1530. Charles V. crowned by Clement VII. with the iron crown of Italy, 22 Feb. The Imperial Coronation on 24 Feb. Wooden gallery leading from the Public palace to the church of St. Petronius. Ant. da Leyva, and the military preparations. The Papal procession to St. Petronius—11. Part of the gallery between the palace and church gives way. The Emperor's calmsness. Interior of St. Petronius. Ceremonial. Scuffle between the envoys of Genoa and Siena. The Pope invests the Emperor with the Imperial insignia, and crowns him. The Pope celebrates mass, the Emperor serving him as sub-deacon. Holy Communion. The Emperor creates Adrian de Croy, Baron des Roculs, a Count. The Pope and the Emperor walk down the centre of the church hand in hand. Dense crowd at the portico—12. The Emperor assists the Pope to mount his horse, holding the stirrup, and leading the horse for six paces . . . . . 13

- INITIAL O. Pope Clement VII. and the Emperor Charles V. Woodcut from *Cronike van Vlaenderen*, Antwerpen; by W. Voetsman, 1531; sm. fol. f. li. verso . . . . . 11

- TAILPIECE. The Emperor Charles V. on horseback. Woodcut from the above *Cronike*. Back of Title . . . . . 13



- Description of the Procession from the church of St. Petronius to the church of St. Dominic; the various public bodies composing it; and the chief personages who figured in it—14, 15. Appearance of Pope and Emperor—16. The Pope takes leave of the Emperor in the Strada delle Clivature, and returns to the Public palace. The Emperor proceeds to St. Dominic. Description of the streets forming the line of the Procession—17. Ceremonies at St. Dominic when the Emperor takes his seat amongst the Canons of the Lateran. He confers knighthood on two hundred gentlemen. His return to the Public palace. Banquet. Toasts. Popular festivities—18. Ox roasted whole. The Emperor makes more knights, and the pommel of his sword drops off . . . . . 19

- THE PROCESSION, as depicted by DOMINICO RICCI, called BRUSASORCI, and engraved by Comerio, on a reduced scale (described vii. p. 24) 14, 15, 16, 17

- INITIAL P. From *Versuchung Leb Sel Ehr und Gut*. 1489, 4°; without name of place or printer . . . . . 14

- THE EMPEROR CHARLES V. Half-length. Woodcut in *Cronike van Vlaenderen*. 1531, sm. fol. title-page . . . . . 17

- BIRD'S-EYE VIEW OF BOLOGNA. By Claudio Duchetto, 1582; with red lines added, indicating the course of the Procession . . . . . 19

- TAILPIECE. BOLOGNA. From Andrea Schotti, *Itinerarium Italiae*. Vesale Typis And. Hoogenhuyen. 12° facing p. 163 . . . . . 19



- Life of the Emperor at Bologna after his Coronation—20. His visit to the studio of the *Intarsiatori* Fra Damiano de Bergamo, and that artist's repulse of the Duke of Ferrara—21. The Emperor sits for the first time to Titian. The Portrait is exhibited in the Public palace. Portrait of the Emperor by Farnigianino, and medallion of him by Alf. Lombardi . . . . . 22



- The Emperor proposes to endow and adorn a chapel in honour of St. Maurice. Property of Rossi. Her beauty, accomplishments, and melancholy death. Beatrice of Portugal Duchess of Savoy visits Bologna. Festivities. Ricci's Comedy of the *Troia Tyrant*. Quarrels between the citizens and the Spanish soldiers. Ant. da Leyva complains to the Pope. Spirited reply of Camillo Gonzalvo—22. The Emperor takes leave of the Pope, 23 March 1530. Their mutual civilities and regrets. The Emperor departs for Mantua. The Pope sets out for Rome 31 March . . . . . 23

- POPE CLEMENT VII. and the EMPEROR CHARLES V. riding together under their Canopy in the Procession. . . . . 20

1. From the print by Robert Peril. Antwerp, 1530 (described vii. 24, 25). Inscribed in Low German "Next after the Pope and Emperor follows alone the serene and noble Count of Nassau, Marquess of Zenetto, Knight of the Golden Fleece, High Chamberlain to the Emperor. Following the Pope come two of his more trusted and wise servants, to wit, the Principal Physician and the Chief Secretary." . . . . . 21

2. From the print by A. Comerio, after the painting by Dom. Ricci, called Brusasorci, in the Ridolfi palace at Verona (described vii. 24) . . . . . 21

- INITIAL T. From *Holy Bible*. London (Chr. Barker), 1585, fol. . . . . 22

- TAILPIECE. ARMS of POPE CLEMENT VII. Shield by Bramante on the Cancelleria at Rome; in Filippo Juvarra; *Raccolta di Targhe*. Rome, 1722, sm. fol. No. 1 . . . . . 23



- Notices of various works of art commemorative of the Coronation of the Emperor Charles V. at Bologna. Verona: Ridolfi palace, fresco painted by Di. Ricci, called Brusasorci. Bologna: College of San Clemente, fresco by scholar of the Carracci; Public palace, frescoes by L. Scaramuccia; picture by G. Gatti; Ranuzzi palace, picture by G. Gambanini; house of Fr. de Maria Cesari, picture by Marchesi; Malvest-Medici palace, picture by scholar of Cristof. Florence: Palazzo Vecchio, fresco by Vasari. Ghent Town-hall: Picture by C. de Croyer. University of Bologna: Majolica dish and Medals. Prints of the Procession by Fildoni and Comerio, after Brusasorci. Brusasorci's fresco in the Murari palace at Ponte Nuovo. Pictures by P. Farinato degli Uberti, in the house of the Quaranta, and by J. Ligozzi in that of the Fumanelli, at Verona. *Frieze* by Ant. Tempesta in the Mattei palace at Rome. Silver bas-relief at Ravenna—24. Large Woodcut by Robert Peril, published at Antwerp 1530, and again 1579 . . . . . 24 25

- INITIAL A. From Titus Livius. Moguntiae, 1518, fol. . . . . 24

- TAILPIECE. ARMS of THE EMPEROR CHARLES V. From a bas-relief, in steel, in the collection of Robert Napier, Esq., at West Shandon, Dumbartonshire . . . . . 25



- Bibliographical account of the Prints of the Procession of Pope Clement VII. and the Emperor Charles V., by Nicolas Hogenberg; and their various states and editions . . . . . 26-28

- INITIAL T. From F. M. Grapaldus; *De Partibus Aedum*. Parme (O. Saladas et T. Ugoletus), 1516, 4° . . . . . 26

- FINIS. Border from *Civitates Orbis Terrarum*, iii. 59 . . . . . 28



- LETTER FROM POPE CLEMENT VII. to CARDINAL WOLSEY. Rome, 31st May 1529. British Museum, Cott. MSS. Vitellias, B. XI. f. 141, with printed copy and an English translation . . . . . 29

- BORDERS from *Biblia Hebraica cum annot.* Seb. Munsteri. Basleae (ex off. Bebeliana), 1534-5. 2 vols. fol. ii. Title and p. 201, 202. . . . . 30

- FACSIMILE OF THE ORIGINAL LETTER . . . . . 30

# C O N T E N T S.

VII

	PAGE		PAGE
TITLE TO THE PROCESSION; MEDALLION OF POPE CLEMENT VII., enlarged from an Italian bronze Medal of the time, 2.5 in. diameter . . .	31	INITIALS F, S, T, and F. From G. Tory; <i>Champfleury</i> : Paris (G. Tory), 1529, 4 <sup>o</sup> . . .	34
THE EMPEROR CHARLES V.; Bust, after Titian. From a woodcut 15.4 in. by 11.3; in Print Room of the British Museum, by Giovanni Britto . . .	32	PLATES OF THE PROCESSION . . . . . Numbered	1-40
LIST OF THE PLATES OF THE PROCESSION, WITH THE NAMES OF MANY OF THE PERSONAGES, AND TRANSLATIONS OF THE ORIGINAL LETTERING. Border from <i>Civilt. Orb. Terr.</i> iii. 57 . . . . .	33	PREFACE. "GRATIS ET LABORIBUS AQVÆ POSTERITATI," etc. . . . .	1
INITIAL T. From <i>Le Metamorfosi di Ovidio ridotti da G. A. dall' Anguillara</i> , Venetia (B. Gianti), 1548, 4 <sup>o</sup> . . . . .	33	PROCESSION . . . . .	32-39
LIST OF PERSONAGES AND CORPORATIONS WHOSE ARMS ARE EMBLAZONED IN OR OVER THE PROCESSION. Border from <i>Civilt. Orb. Terr.</i> iv. 31 . . . . .	34	DEDICATION. "DIVO ET INVICTO IMPERATORE CAROLO V. P. F. AVG.," etc. . . . .	40
INITIAL T. From P. Virgili Maronis <i>Opera</i> , Venetia apud Juntas, 1544, fol. . . . .	34		



REGISTER. Border from <i>Prima e Seconda Coronazione di Carlo V.</i> ; Bologna, 1539, 4 <sup>o</sup> ; title-page.	
IMPRINT. Border from <i>Civilt. Orb. Terr.</i> iv. 46.	







PROGENIES·DIVVM·QVINTVS·SIC·CAROLVS·ILLE  
IMPERII·CAESAR·LVMINA·ET·ORA·TVLIT  
AET SVAE · XXXI  
ANN · M · D · XXXI

*Charles*

*Carolus*

# INTRODVCTION



CHARLES V. was elected to the throne of Charlemagne on the 18th of June 1519. He was crowned at Aachen by Hermann of Wied, Archbishop of Cöln, on the 23d of October 1520, as King of the Romans and of Germany. On the 24th of February 1530, he received the imperial crown at Bologna from the hands of Clement VII., being the last Emperor to enjoy the honour of coronation by a Pope. The decade which elapsed between his election and his last coronation was perhaps signalised by a greater number and variety of important events than any other of the famous sixteenth century. During these ten years the Reformation made itself felt as a power over the whole north of Europe, and divided Germany into two camps. The rising and repression of the Commons of Castille laid the foundations of that despotism of Crown and Church, to which Spain owes her brief eminence in history, and her centuries of lingering decay. Francis I. twice led his armies into Italy, and on the second of these expeditions was taken prisoner at the rout of Pavia. Andrea Doria, the political and military leader of the petty republic of Genoa, and the greatest shipowner of his day, by leaving the service of France for that of the Emperor,

made the imperial navy the first naval power in the Mediterranean. Rome was sacked by the Imperial troops, and the Pope himself held captive by orthodox Spaniards acting under the orders of their Catholic Emperor. The Medici were driven from Florence, and the states of the Italian peninsula divided into French and Spanish factions. The Great Turk invaded Hungary, changed the dynasty of that country, and for four weeks besieged Vienna.

During the progress of these events the star of Charles V. had been so steadily in the ascendant as to alarm the other sovereigns of Europe. Fear of a coalition against him, and the necessity of checking the progress of the Reformation and the Turk, induced the Emperor in 1529 to desire to come to an accommodation with Pope Clement VII. Although he had been crowned at Aachen he was still only Emperor-elect until he should have received the diadem of the world from the hands of the supreme Pontiff. Several of his predecessors had dispensed with the Roman coronation, but they, and especially his grandfather Maximilian, had on various occasions suffered inconvenience from the omission. The Peace of Cambray had made Francis I. and Charles V. friends for a brief period. Charles now turned his attention to the Pope, and after some negotiation, at the price of a promise to restore the Medici to power at Florence, to give the hand of his natural daughter to Duke Alexander, and to make certain concessions in Italy, he obtained from Clement VII. oblivion for the past, and his future friendship, of which the coronation was to be the earnest. The Pontiff had met with signal disasters in his attempt to make himself arbiter of Italy by supporting a French invader against the Spanish master of the Two Sicilies. If, like Julius II., he had ever seriously indulged the patriotic dream of expelling the foreign soldiery from the Peninsula, he had now renounced it, and was content to buy tranquillity for himself at Rome and despotic sway for his family at Florence by submission to his great Neapolitan vassal, who wore the Imperial crown and wielded the fleet and army of Spain and the wealth of the Netherlands and the New World.





The Emperor embarked at Barcelona on the 28th of July in the flag-ship of his admiral, Andrea Doria; and after touching at Palamos, Villafranca, Savona, and other ports, landed on the 12th of August at Genoa. Here he was received with all honour, and lodged in the noble palace of the Dorias; and here he was met and greeted in the Pope's name by four cardinals, headed by Cardinal Farnese. On the 30th of August he took the road to Tortona, where he rested for a day, and on the 6th of September he reached Piacenza. In that town he remained for eighteen days, received an ambassador from Francis I., to whom he delivered the ratification of the Treaty of Cambray, and arranged with the ministers of the Pope that his meeting with the Pontiff should take place at Bologna. On the 26th of September he was at Parma, where he spent two nights, and was informed of the promotion of his Chancellor, Gattinara, to the Roman purple. At Reggio he also passed an entire day, and was visited by Alfonso I., Duke of Ferrara, a politic prince now chiefly known



as the husband of Lucrezia Borgia. On the 18th of October he arrived at Modena, where he must have remained upwards of a month, for the last two stages of his journey were made on the 3d and 4th of November from that town to Castelfranco, and from thence to the Certosa of Bologna.<sup>1</sup>

<sup>1</sup> The *Itinerary of Charles V.*, by his private secretary Vandenesse, originally written in Low German, and translated by the Rev. W. Bradford in his *Correspondence of the Emph. Charles V.*, London, 1850, 8vo, pp. 483-576, makes him reach the Certosa on the 4th of October, and Bologna on the 5th. So also in the *Description des voyages, faits et vus en de l'Emp.*



*Charles, écrite de la propre main de M. de Herbays de la Chambre de la dite majesté, 1554-1558; a MS. in the Biblioteca Nacional at Madrid, of which I possess a transcript. But all the Ital. accounts of his visit to Bologna place his entry into that city on the 5th November, and corroborate the movements of the Pope as given in the text.*





ARDINAL GIULIO DE MEDICI, elected Pope under the name of Clement VII. in 1523, ascended the pontifical throne with the fairest prospects of a successful reign. "It was universally expected," says Guicciardini, "that he would be a greater Pope, and would do greater things than any who had ever sat in that chair."<sup>1</sup> Having begun life as a Knight of the order of St. John, he had a larger experience of the world than commonly fell to the lot of churchmen. As first minister of his cousin Leo X., he had obtained a thorough mastery of the affairs of the Papacy; he had been mainly instrumental in placing the tiara on the head of his predecessor Adrian of Utrecht, who had been tutor of Charles V., and whose election, the world said, was much the same thing as making that young prince Pope. In all his political life Clement had been a steady adherent of the Spanish or Imperial side. By continuance in the same course as Pope, he might have fairly expected both to serve the church which he ruled, and to aggrandise the family of which he was

now the acknowledged chief, and whose supremacy at Florence was at least as near his heart as the interests of the church. In an evil hour, however, he listened to the windy promises of the French King, the great rival of the Emperor, or to the secret promptings of his own ambition to use and over-reach both these potentates. The disastrous result was, that within four years he had twice been besieged in his castle of St. Angelo, and twice a captive, once in the hands of his own rebels, the Colonnas, and once in the stern custody of the Señor Alarcon; and that he had seen Rome sacked and Florence republican. A sadder and a wiser man, he was now prepared to return to his Imperial allegiance, and to pay whatever price was needful to obtain the use of the Lutheran soldiery, which had pillaged Rome, for the purpose of subduing Florence. In spite of the cruel reverses and humiliations of the early part of his reign, the career of Clement was not, on the whole, unfruitful of the successes he most prized. He left his family firmly planted on a ducal throne at Florence under the protection of Spain, and his favourite kinswoman Caterina the bride of a son of France, and soon to become Dauphiness and a famous Queen. In spite of his crooked and ignoble policy, Clement's personal character did not fall below the average character of the Popes and successful churchmen of his evil time, when a Pope was praised for goodness if his wickedness did not surpass that of other people.<sup>2</sup> He was a man of some ability and still more learning, of a refined and cultivated taste and a simple and decent life.

Clement VII. left Rome on the 7th October, and arrived at Bologna on the 23d. Etiquette required that the greater personage should be installed first at the place of meeting, that he might receive instead of appearing to pay the visit. At the solemn entry which he made into the town, the streets were decorated with temporary galleries and arches, which afterwards also served for the reception of the Emperor.

Bologna *la Grassa*, the Fat, derived that name from its abundance of the materials of good cheer, and the disposition of its wealthy churchmen, scholars, and citizens, to enjoy them. It lies at the base of the lower Apennines, in a fertile plain watered by the Reno and the Savena. In 1529 the Fat city was in the height of its splendour, rich in fine, though unfinished, churches, lofty towers, noble palaces, and streets bordered with picturesque arcades, and justly proud of its ancient and famous university, one of the oldest in Italy, and model and type of the chief academies of Europe. Since its subjugation to the Papal rule by Julius II. it had enjoyed comparative quiet, unmolested by the tide of recent war. Learning, art, and industries of various kinds, flourished within its walls. It was celebrated for its scholars and jurisconsults, its painters and sculptors; for lutes, female professors, and emasculated singers, inlaid woodwork, grapes, white wine, olives, caviar, sausages, puddings, and convent-bred pug-nosed lapdogs.<sup>3</sup> Seen from without, the place derived a peculiar character from its many belfries, diversified by the two singular leaning towers of the twelfth century, the massive Garisenda, immortalised in the verse of Dante,<sup>4</sup> and the lofty and slender Asinelli.

Charles reached the Certosa, outside the walls, on the 4th of November, and passed the night in the convent, one of the largest and finest houses possessed by the Italian brothers who wore the white robe and obeyed the rigid rule of St. Bruno. It was situated on the banks of the Savena, about a mile to the west of the town, and it was already rich in pictures and sculptures, and other objects of art, the gifts of Popes and princes. Suppressed in 1797 by the French, the

<sup>1</sup> Guicciardini. *Storia d'Italia*, libro xvi. Firenze, 1835, 8vo, p. 164.

<sup>2</sup> "Nei nostri corrotte costumi," says Guicciardini, "e laudata la bontà del Pontifice quando non trapassa la malignità degli altri uomini."—*Storia d'Italia*, lib. xvi. p. 673.

<sup>3</sup> Evelyn's *Diary* (1645). London, 1870; sm. 8vo, pp. 155-7. Andrew Schott's *Itinerarium Italianum*. Vesalæ (circa 1635), 12°, pp. 163-73.

<sup>4</sup> *Inferno*, xxx., 136.



convent and its grounds were turned into a public cemetery, and now form one of the most imposing of those vast cities of the dead which modern Italy loves to join to its cities of the living. A slab let into the wall of one of the chapels still records the fact that the Emperor slept there on the night of the 4th of November 1529.<sup>1</sup> On the 5th he made his public entry into Bologna, by the gate of San Felice, with a gallant train of nobles and knights of Spain, the Sicilies, and the Netherlands. Of these personages four have left considerable names to the political and literary history of their time, the admiral Andrea Doria, Luis de Avila, historian of the Emperor's German campaigns in 1546-7, Diego de Hurtado de Mendoza, author of *Lazarillo de Tormes*, and Francisco Borja, afterwards second general of the Society of Jesus. He was also attended by a considerable military force of all arms. The cavalcade was led by three hundred light horsemen in red uniform. These were followed by ten pieces of artillery, with their complement of men; by a company of sappers and miners; and by three thousand German foot. Next came the commander-in-chief, Antonio da Leyva, whose disabling gout compelled him to be carried in a chair by four bearers, but who had lately, in spite of his crippled condition, added to the laurels won at the leaguer of Pavia by capturing a French division with its leader. He was followed by twenty-four young gentlemen of Bologna, on choice Turkish horses, and dressed in yellow velvet. The Emperor appeared in complete steel and gold armour, and a helmet crested with an eagle. He was mounted on a white horse, and rode beneath a canopy of gold brocade held over his head by four men in complete armour. Twenty-five boys of good family, chosen by the town of Bologna to act as pages of honour, ran by his side. He was followed by his High Chamberlain, Henry, Count of Nassau,<sup>2</sup> and the household; and three thousand Spanish infantry brought up the rear. When Charles halted at the gate of the town, he exchanged his white charger for a dark bay genet, with housings of gold brocade, and crupper and breast-plates richly damascened in gold. He also took off his helmet and remained for some minutes bare-headed, while he kissed the crucifix held to his lips by the Cardinal Bishop Campeggio.<sup>3</sup> He then put on a cap without any ornament, which as he rode through the thronged streets, it was remarked that he took off in reply to the salutations and acclamations which met him on all sides, only when these came from ladies in the balconies. The Italians were agreeably surprised by the mild aspect and gentle and courteous manners of the redoubted sovereign whose generals and ministers had lately been ruling them with a rod of iron, and

<sup>1</sup> A PERPETVA MEMORIA  
CARLO V IMPERATORE  
PER ESSERE CORONATO IN BOLOGNA  
SI TRATTENNE  
IN QUESTA ARBITAZIONE  
IL DI IV NOVEMBRE  
AN. MDXXVIII.

<sup>2</sup> He was the younger brother of William, Count of Nassau, father of the famous William the Silent, Prince of Orange. That historical title was brought into the House of Nassau by Henry, by his second marriage to Claudia, only sister of Philibert of Chalons, last Prince of Orange of that line. On the death of their only son René in 1544 it devolved on William the Silent. In right of his third wife, Mencia de Mendoza, Henry, Count of Nassau, was also Marquess of Genete in Spain, a title given to him in the inscription on the print on p. 20.

<sup>3</sup> This prelate, who had recently returned from his legation to England, is the Cardinal Campeius of Shakespeare's *Henry VIII.*



whose armies had recently sacked Rome. They admired his light and active frame, his clear though somewhat pale complexion, his pleasant blue eyes, his aquiline nose, his fair beard, and his golden hair cut close like that of the old Roman Emperors; and regretted that his protruding chin and lower jaw somewhat marred an otherwise comely countenance.

Quello e il signor nostro di bene  
a qual si vuol piacere in la una car-  
ga he veduto paronaria ne e dei  
el qual era per un pallo sopra 10000  
fante i tedeschi el qual gran tempo  
effato in milan



A curious woodcut, coarsely executed, but designed with great spirit, records the entry of Charles into Bologna. It was published at Venice in July 1530, and was no doubt made from the sketch of some eye-witness of the scene. From this rare print I have selected some groups comprising the figures of the Emperor, Count Henry of Nassau, and Antonio da Leyva, which are here presented on a reduced scale.<sup>1</sup>

The first interview between the Emperor and his host the Pope took place in a large temporary structure erected on the top of the broad flight of steps leading up to the great Basilica of St. Petronius, conspicuous from afar by its tall belfry, and imposing, on a nearer view, by its vast triple portal, one of the finest existing examples of Italian Gothic. About the size, and arranged in the fashion, of the Hall of Consistory at Rome, this audience chamber was hung with draperies of white and blue, the colours of the House of Medici, mingled with sumptuous tapestry. Clement was seated on his throne, wearing his tiara and a rich cope, and was surrounded by twenty-eight of his cardinals. Two of them received Charles in the middle of the chamber, and led him up to the Pope, to whom he made two genuflections as he approached, and finally knelt in adoration. It was observed that both potentates turned somewhat pale at this their first meeting. Clement at first seemed by gestures to deprecate, but finally accepted, the kiss which Charles imposed on his feet and hands, and then, motioning to an attendant to take off his tiara, embraced the kneeling Emperor, and kissed him on both cheeks, and shed some tears. Charles now received from one of his chamberlains a crimson velvet purse containing ten pounds weight of gold pieces, which he offered as an oblation, and which was graciously accepted. The Emperor then said, "I have come, where I have long desired to be, to the feet of your Holiness, that we may take measures together to relieve the needs of afflicted Christendom. May God grant my coming may prove to be for the good of

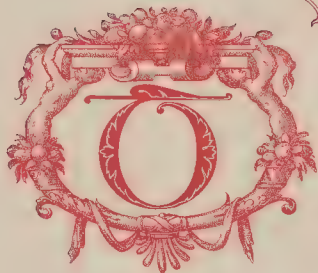
<sup>1</sup> *La Cavalcata dell' Imperatore Carlo V. nel suo ingresso in Bologna.* A full account of this extremely rare pageant, with copies of all its inscriptions, will be found in Giacinto Giordani's *Della Venuta e dimora in Bologna del Sommo Pontefice Clemente VII. per la Coronazione di Carlo V. Imperatore celebrata MDXXX.* Bologna, 1843, 8vo. Document. No. XVII., pp. 14, 19. A copy is in the Library of the British Museum in a volume of miscellaneous prints entitled *Pagani Coronazioni*; vol. 1, pl. 134, pp. 171, 186, Press mark 134, 9, 10. The prints are sixteen in number, and they measure about 15½ inches high by 26 inches wide, but they have evidently been considerably cut down. They have been very badly printed, so that some of the figures are much blurred, and the inscriptions often hardly legible. There is a much finer copy in the Royal Gallery at Florence, in the Palazzo degli Uffizi; the sixteen sheets, joined framed and glazed, measuring 1 foot 4½ inches high by 29 feet 10½ inches wide. Above and below the figures runs a narrow ornamental border, and the height of the print, inclusive of the border, is 1 foot 4½ inches. Although a good deal cut and slashed, this copy is nearly perfect. Another copy is presented in a portfolio, in its separate sheets, in the library of the city and university of Ghent, and is in some respects the best of the three, though the borders have been cut off.

His service and that of your Holiness, and useful to the Christian world!" Clement replied, "I thank God that I see you here safe after your long journey by sea and land, and that affairs are in such a state that I need not despair of seeing, by means of your authority, peace and order re-established." Various other complimentary speeches on both sides followed, after which Charles, rising from his knees, took his place on a seat on the left of the papal throne; and the two potentates remained for a little while in friendly converse. They then walked together, still conversing, and attended by their trains, to the door of the church, where the Pope took his leave, the Emperor again kneeling and kissing his hand. Charles entered the church, and was for some time engaged in his devotions; after which he was conducted to the adjacent Public palace, where a suite of apartments had been prepared for his reception. Clement was lodged in the same vast pile, and so had frequent opportunities of private and confidential intercourse with his Imperial guest. The Public palace, now the palace of the Government, is, like the church of St. Petronius, a principal feature of the fine Piazza Maggiore, or chief square of the city, rich in picturesque buildings, generally founded on massive arcades. The famous fountain of Neptune, the masterpiece of John of Bologna, had not as yet been added to the decorations of the Piazza, but in its main features it was already worthy of the praise bestowed on it in the next century by our Evelyn, who pronounced it "the most stately piazza in Italy, St. Mark's at Venice only excepted."<sup>1</sup>

<sup>1</sup> Evelyn, *Diary* (1645), p. 156. He mentions, as if then existing in the Piazza, "the monument of the coronation of Charles V." I have not been able to find any trace of it. Possibly he meant the inscription on the slab, or on some earlier slab on the wall of the Public palace, which will be found in Giordani, *Venuta e dimora*, Cronaca, p. 184.







HE time which elapsed between the arrival of the Emperor and his coronation, a period of nearly four months, was spent partly in the serious political business which had brought the two rivals together, and partly in splendid public festivities and ceremonies, which were probably sufficiently wearisome to both. It was an anxious time both for Charles and for Clement. The experience of the last few years had sufficiently proved to each how little the other was to be trusted. The Emperor's peace with the French King was, and was known to be, a mere truce between two irreconcilable foes. Francis was always prepared to buy with any amount of promises support against the rival who had held him captive and driven so hard and humiliating a bargain with him at Madrid. French promises seem fated to be in Italy no less irresistible than worthless. Florence still held out against the House of Medici, and, crippled as the Pope was by the late wars, its recovery without foreign aid was hopeless. "Is the Pope really depending solely on me to give him back Florence, or is he still looking for help from France?" was the question with the Emperor. With Clement the question was, "Am I sure of the Emperor's cordial support, or will he be tempted to extend his influence in Italy by coming to terms with my rebels, and setting up a republic on the Genoese model at Florence under Imperial protection?" Both questions were answered in a sense favourable to common action between the two potentates. A treaty was signed between Clement, Charles, and the Signiory of Venice, on the 24th December. It provided that Francesco Sforza, Duke of Milan, deprived of his states for adherence to the French side in the recent wars, should be reinstated in his duchy; and that the pontifical towns in Romagna which had been taken by the Republic should be given back to the Pope. Various disputes between the minor Italian princes were adjusted, generally on terms suggested by, or tolerably satisfactory to, Clement. Philibert of Chalons, Prince of Orange, who had commanded the Imperial army at the sack of Rome in succession to Bourbon, and who

now was at the head of the troops sent by Charles to reduce Florence to subjection to the House of Medici, came to Bologna, to report progress and receive orders. The Florentine republicans endeavoured to open negotiations with the Pope; but their envoys were dismissed because they had not been provided with sufficient powers, and when they sought the good offices of Charles they got nothing but an evasive reply dictated by Clement. For these friendly acts the Emperor received the papal gift of the hat and sword, a coveted reward of the dutiful sons of the Church, with which he was invested, with much solemnity, on Christmas day, in the church of St. Petronius. Tournaments, cane plays, and other knightly sports were held, especially during the Carnival; and in these the nobles of Germany and Spain vied in prowess and splendour with the nobles of Italy. A bull was baited or chased in the Piazza Maggiore, under the windows of the Pope and Emperor. Horse-races were also organised in the Italian fashion, and the principal street being cleared and its branches barricaded, the spectators in windows and tapestried balconies were entertained by the sight of various troops of riderless barbs galloping from the Maggiore gate to the gate of San Felice. The Carnival of 1530 eclipsed all others held that year in the Italian cities; and in a letter, still extant, a correspondent of Aretino complains that not a mask was to be bought at Modena, all having been sent to Bologna. The Emperor visited sometimes the castles and convents in the country round, sometimes the famous churches and buildings within the city walls. In the sumptuous monastery of San Michele in Bosco, hung with its cypress groves and terraced gardens on a spur of the Apennine, he admired the frescoes of Francesco da Imola and Bagnacavallo; and from the lofty windows of its great dormitory, a gallery more than three hundred feet long,<sup>1</sup> he looked down upon the city spread at his feet, taking, as some thought, the form of a ship the tower of Asinelli serving as its mast, and the rich plains of Romagna beyond, stretching towards Venice and the sea. He visited the university, and conferred various privileges on its legal faculty; and was entertained in the Spanish college of San Clemente. In the chapel of the Public palace he presided at a solemn service for the Knights of the Golden Fleece, and in the church of San Salvatore, at another, for the Knights of Santiago. One fine day he made a tour of the grand old palaces which adorn the great square or Piazza of the city, those of the Podesta, and of King Enzo, and examined the Old Testament history written in quaint sculptures on the venerable front of St. Petronius. Sometimes he walked about the streets to enjoy the sports and humours of the Carnival. On one of these occasions, a skilful acrobat performing on a lofty stage executed a leap of surpassing daring, in hopes of attracting the notice of the Emperor. On hearing the applause which followed, Charles, who unfortunately had had his eyes turned elsewhere, caused the feat to be described to him, and the performer to be invited to repeat it. "No, no!" said he; "I have risked my neck, as I never did before, once, and I won't do it a second time for any man."

A few incidents recalled the memory of times and enmities which were supposed to have been buried in oblivion. Some Lutheran soldiers of the Emperor one night pulled down a stucco statue of the Pope from the portal of the palace, and after dragging the head about the streets with a rope, burnt it in a bonfire. At some ceremonial in St. Petronius, the Marquess del Vasto, finding himself pressed upon by a shabbily-dressed stranger, rudely pushed him back. The stranger turned out to be a brother of the Duke of Würtemberg; but the Italian would make no apology, saying that if a prince desired his quality to be recognised he should clothe himself according to it; a view of the case which appeared to express the opinion of the Court, as no swords seem to have been drawn in consequence. Some more serious anxiety was excited by the health of the Emperor, who was seized with so severe an attack of quinsy that his life was for a day despaired of, and two doctors of Modena and Naples derived great credit from the cure they were supposed to have made.

The scene of the coronation was not determined, or at least was not announced, until a few weeks before it took place. There were strong and obvious reasons against the appearance of the Emperor with his train of Spaniards and Germans at Rome, still showing many ugly traces of the recent sack and occupation, and nursing, in the bosoms of a fierce populace, bitter feelings against the spoilers and their master. Yet both the Pope and his guest seem to have allowed it to be supposed, as long as possible, that the great rite which was to complete the Imperial title was to be solemnised on its proper stage, the mother church of the metropolis of Christendom. On the 24th of January 1530 the leading statesmen of the two courts met to confer on the point, and it was agreed that they should move first to Siena and thence to Rome. The decision was, however, hardly made when the Emperor received despatches from Germany requiring his presence, as speedily as might be, beyond the Alps. A special commission therefore again considered the

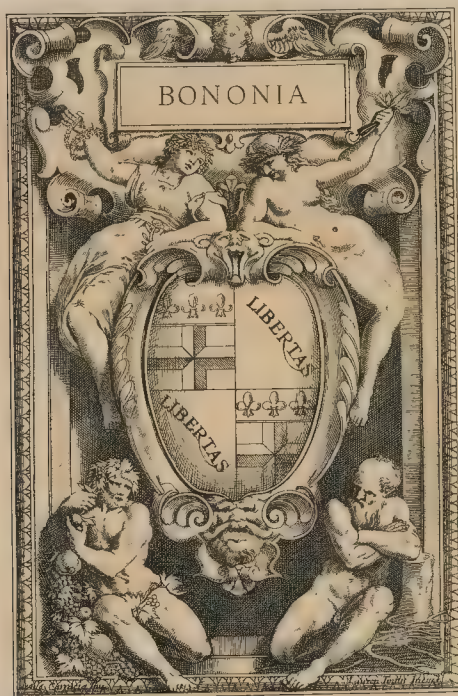
<sup>1</sup> A slab in the wall records his visit in these words:—

IMP·CESAR·KAROLVS·V·AVG  
BONONIAM·DIVERTENS  
IMPERII·INSIGNIA  
A·CLEMENTE·PAPA·VII·RECEPIT  
HIC·VOCQVE·SANCTITATIS·ET·BONARVM·ARTIVM·DOMICILIVM  
SVCESSIT  
SINGVLIA·PERLIVSTRANS·VNA·ET·SVSPICIENS.



question on the 30th of January, and its resolution was in conformity with the old ecclesiastical axiom, *ubi Papa ibi Roma*. Clement and Charles having also held personal conference on the matter, Bologna was fixed on as the place, and the 24th of February, feast of St. Matthias and the Emperor's birthday, as the day.<sup>1</sup> Couriers were immediately sent off to recall such cardinals and dignitaries as had already taken their departure for Rome, and to summon to Bologna representatives of the chapters of the Vatican and the Lateran. Such preparations as could be accomplished in twenty-four days were forthwith set about by the Papal officers and the Bolognese municipality.

<sup>1</sup> In the contemporary tract, *Prima e Seconda Coronazione di Carlo V.*; Bologna, 1530, 410, it is said that Bologna was chosen "per non perder tanto tempo."





ON the 20th of February formal proofs of the election of Charles in 1519 at Frankfort, and of his coronation in 1520 at Aachen as King of the Romans and of Germany, were submitted to the Pope. To save the necessity of sending to these cities for authenticated copies of the documents, the sworn testimony of living witnesses was admitted as evidence.

In compliance with ancient usage, the iron crown of Lombardy, formed of a nail of the true cross which the first Christian Emperor had worn in his helmet, was brought from the ancient treasury of the Cathedral of Monza. Enclosed in a casing of gold, the small and sacred iron circlet was placed within another gold crown formed of jewelled rays. With this venerable relic of antiquity the Emperor was crowned by the Pope on the 22d of February in the chapel of their common palace.

It was placed, not upon his bare head, but upon a cap of crimson velvet which he wore as he knelt. Kneeling at the feet of the Pontiff, Charles expressed his contrition for the sack of Rome, which had taken place, he said, without his knowledge and his orders, and for which he had already worn mourning; and he declared that, as a true son of Holy Church, he now placed himself and his army at the feet and at the disposal of the Holy Father, whose prerogative it was to determine when the sword should be drawn and when it should be sheathed. In returning from the chapel the Pope and the Emperor walked side by side to the great hall, the Emperor's right hand being held by the Pope in his left.

The greater ceremonial of the 24th of February took place in the church of St. Petronius. The Public palace in which the Pope and the Emperor dwelt had its principal front in the great square of the city, at right angles to the front of that church. To facilitate the passage of the potentates to the high altar, a gallery or bridge was formed from one of the upper windows of the palace to the broad landing on the top of the steps leading up to the church portal.<sup>1</sup> This gallery, which in great part of its length was an inclined plane, was strongly built of wood, and was wide enough to allow six persons to move along it abreast. It appears to have been open above; it was hung with blue cloth and rich tapestries mixed with wreaths of foliage and flowers; and the floor was carpeted. At the steps of St. Petronius it widened so as to afford access to two wooden chapels constructed on the level of the portico; the one on the right representing St. Mary of the two Towers at the Vatican, and the other, on the left, that of St. Gregory.

The commander-in-chief of the Imperial troops, Antonio da Leyva, the famous veteran who had commanded at the siege of Pavia, watched over the safety of the Emperor's person. Unable to walk or ride owing to his gout, he was nevertheless out in the streets at daybreak in his chair borne on men's shoulders, seeing the soldiery placed and artillery planted. From an early hour the streets were thronged, and every tower, window, and roof commanding the great Piazza and the line of the expected procession, was filled with spectators. In all the chief thoroughfares the fronts of the houses were hung with tapestry and many-coloured draperies.

The Papal procession first issued from the palace window, and filed along the gallery to the church, between halberdiers stationed at intervals along its length. First came the chamberlains, hostiaries, secretaries, and notaries, two and two in rose-coloured robes; then the Judges of the sacred Rota, represented by doctors of law at Bologna; and, in due order, the patricians of the city, the rector of the university in purple, prelates, bishops, archbishops, and cardinals. These were followed by the two standard-bearers of the Church in complete armour, who preceded the Pope. His Holiness wore his triple crown and a magnificent embroidered cope fastened at the throat by the famous button or clasp of Benvenuto Cellini, in which blazed the diamond of Lodovico Sforza il Moro and Julius II. He was carried in his state chair by servants in red liveries, in all the pomp with which it was his wont to repair from the Vatican palace to the church of St. Peter.

Some time afterwards the Imperial household began its march to the church. Pages, carvers, cupbearers, stewards, and heralds, a long array, were followed by military officers, councillors, secretaries, ministers, envoys, and various royal personages. After these came the Emperor himself, wearing the crown of Lombardy, a robe of brocade, and the royal mantle. A long train of attendants brought up the rear. At the wooden chapel on the right of the portico of St. Petronius Charles paused for a few minutes to take an oath and be invested with the rochet and priestly cap of a canon of the

<sup>1</sup> The window now shown as that from which the Pope and Emperor issued is that with a large balcony. But the *Prima e Seconda Coronazione di Carlo V.*, 1530, says it was over the door towards San Mammolo; "man destra sopra la porta verso San Mammolo."



Vatican. The chapel was hung with fine arras lately brought from Flanders for the Pope, its floor was richly carpeted, and its altars gleamed with pontifical plate. Resuming his crown, but still wearing the rochet, the Emperor was in the act of entering the church when a loud crash was heard, caused by the falling of a portion of the gallery over which he had just passed. Accounts vary as to the length which fell; some make it twenty paces, others only six or eight feet; but it is certain that a considerable piece, overweighted by guards and people from the palace flocking towards the church, sank with its burden upon the crowd below. An immense panic and uproar ensued; many persons were bruised and maimed, and a few killed, some by falling on the pikes of the soldiery. The Emperor displayed his usual nerve, looking round only for a moment, and then kneeling down to join in the prayer with which a Cardinal greeted his entrance into the church. The interior of St. Petronius has undergone considerable changes since the visit of Clement and Charles. The high altar, under a tall and pretentious baldachin of white marble, is of a much later date, and the walls and pillars, washed with white and yellow, give a modern aspect to the lofty and spacious aisles. It is only after examining details, such as the rich screen-work of marble or iron, and the various sculptures and carvings of the chapels, that the presence of the cunning workmanship of fifteenth and sixteenth century art becomes visible and palpable. The Cardinal's prayer ended, the Emperor passed into one of the side chapels, where he left his canon's rochet, and was invested with a superb cope, on the back of which a huge imperial eagle was wrought in pearls and precious stones, and on the collar a portrait in embroidery of the Emperor himself enthroned and blessed by the Eternal Father, flanked by his device, the Pillars and *Plus ultra*. Various minor ceremonies were performed at different chapels. One of these was interrupted by a scuffle for precedence between the representatives of Genoa and Siena, in which the shins of the one were kicked and the doublet of the other torn. The Emperor was at last conducted by three Cardinals to the presence of the Pope, who sat enthroned in the choir. Here the Cardinals took off their mitres, holding them in their hands against their breasts, and Charles did the like with his crown. The kiss of peace was then offered, the churchmen kissing Clement's cheek and bosom, the Emperor his toe. After the anointing with the sacred oil and various other ceremonies, the Pontiff delivered to the Emperor, one after another, the sword, the orb, and the sceptre. Finally he placed upon the brow of the kneeling prince the Imperial crown, which contained within its canopied circle of gold and gems a golden mitre, symbolical of the semi-priestly attributes which belonged to the chief of the Holy Roman Empire, but worn differently from the episcopal mitre, its openings showing over the brow and back instead of over the ears. Thus invested with the full insignia of the second dignity of Christendom, Charles was conducted to a raised chair on the Pope's left hand, two steps lower than the Papal throne, and proclamation was made to the assembled multitude that his Holiness had been pleased to crown CAROLUM QUINTUM ROMANORUM IMPERATOREM SEMPER AUGUSTUM MUNDI TOTIUS DOMINUM, with many other Latin titles. Drums and trumpets then sounded, and cannon roared all round the church, and the multitude shouted *Eviva Carlo Imperatore!* When the tumult had subsided, the Emperor, laying aside his crown and cope, approached the Pope and again kissed his toe in token of gratitude for the favour conferred. When he had resumed his insignia and his seat the Gospel was chanted in Latin and in Greek by a Cardinal and a Prelate, and the Creed by the Pope himself. Clement then proceeded to the celebration of the mass, Charles, again discrowned and disrobed, taking his place beside him as sub-deacon, offering thirty golden doubloons as an oblation, serving him with the cup, the paten, and the stoup of water, and kneeling at the elevation of the host. Two wafers of different sizes had been consecrated. Of the larger wafer the Pope and two Cardinals partook; the smaller was administered to the Emperor by the Pope. The cup was administered by a Cardinal, the Count of Nassau and Adrian de Croy Baron of Rœulx the High Steward, kneeling near, with a richly-embroidered napkin in their hands. Charles then resumed his Imperial insignia, and wore them during the rest of the service. At its close he caused Rœulx, the High Steward, to kneel before him, and in a complimentary Latin speech announced the promotion of that functionary to the dignity of Count of the Holy Roman Empire.<sup>1</sup> A plenary indulgence for all who had been present having been announced by a Cardinal, the Pope said some short prayers, and finally bestowed his benediction on the kneeling throng. He and the Emperor walked down the centre aisle of the church, the Pope, as before, taking the right hand, and holding the right hand of Charles in his left, their long and heavy robes being held up behind by great personages. Over the splendid pair of potentates a rich baldachin or canopy was borne by four gentlemen of Bologna. At the door of the church they had expected to descend the steps and take their place in the procession which had already in part formed itself, but the crowd outside was so great and dense that they were kept waiting half-an-hour before the guards could clear a space sufficient to admit of their horses being led up. The accident to the gallery connecting the Public palace with the church may well have disarranged order in the streets, and in days of frequent violence and treachery and general suspicion it must have added greatly to the anxiety of those who were responsible for the safety of the Emperor.

To exhibit to the world Clement and his Imperial guest as intimate and familiar friends riding beneath the same

<sup>1</sup> The speech is preserved by Hen. Corn. Agrippa in his *De duplici Cornatione Caroli V. apud Bononiam Historiola*, mxxx. Printed by Giordano in his *Documenti*. No. lxvi. pp. 93-114.

canopy through a papal city was doubtless the chief object of the procession. Its ostensible purpose was to conduct the Emperor, with due pomp and in observance of ancient usage, to his installation as a canon of the church of St. John Lateran. As St. Petronius had already done duty for St. Peter's, so the Lateran church was to be represented by that of St. Dominic. Ere quitting the portico of St. Petronius, Charles gave the sceptre and orb to the dignitaries whose charges they were, and exchanged his ponderous coronation-robe for a lighter one of brocade, embroidered with gold and jewels. He then descended the steps and placed himself at the shoulder of the grey Turkish horse which stood ready for the Pope, by whom he was closely followed. Not only did the Emperor hold the stirrup while Clement mounted, but, taking hold of the rein, he led the horse forward, in spite of the Pope's protest that it was an act of homage wholly unnecessary. They had moved on about six paces before, in the words of the chronicler, "the religious spirit of the Emperor was vanquished by the modesty and politeness of the Pontiff." Charles then mounted his own white charger, of which the stirrup was held for him by Andrea Doria and the Duke of Urbino, and took his place at the Pope's left hand and under the same sumptuous canopy.







**D**ASSING to the head of the procession, I shall now describe the various bodies and personages of which it was composed, in the order of their march. The van was led by a company of drums, followed by the households of the Cardinals and nobles in groups according to the precedence of their masters. Then came the banner of the companies of arts, surrounded by men called the *chysopi* or harbingers of the procession. The banner-bearer was followed by the stewards and members of the councils of these arts, all in mantles of fine purple cloth, and holding lighted torches in their hands, the representatives of each art being preceded by a youth in a splendid antique habit, symbolising and personifying the art in question. Next came a squadron of soldiers, with many officers who were also citizens, in armour and surcoats, mounted on finely caparisoned horses, forming a guard to the four standards of the city held aloft by the public standard-bearers on foot. After these came sixteen banners of the Tribunes of the people, likewise borne by men on foot, in cuirasses and caps of glittering steel, the Tribunes themselves in their official costumes following on horseback. Then came Monsignor Uberto da Gambara, the Vice-Legate, on a fine horse with splendid housings of purple velvet, surrounded by lackeys in rich liveries: as governor of Bologna he held in his hand the baton of command. Near him, on his left hand, on a horse superbly barded and housed, rode the Count Angelo Ranuzzi, Gonfaloniere of Justice, in those days the supreme magistrate of Bologna. He wore a robe of gold brocade, with double chain of massive gold hanging over his back and breast; and in his right hand he bore aloft the banner of his country, a flag of light blue silk emblazoned with three lilies, a cross, and *LIBERTAS* in letters of gold. His lackeys were in red and white, the colours of Bologna. The Podesta of Bologna, Alphonso Sadoletto, came next in gold brocade, followed by his spearmen and servants: he rode between two rectors of the university, also on horseback, the Rector of the Legal Faculty on his right, and the Rector of Philosophy and Medicine on his left, both in robes of purple velvet. After them came the eight Ancients with hoods and cloaks lined with the richest furs, on fine and well-caparisoned horses. These were followed by Alessandro de' Medici Duke of Penna,<sup>1</sup> magnificently dressed, on a horse superbly appointed, bearing the standard of the Church; Don Juan Manrique, son of the Count of Aguilar, in beautiful armour, with a surcoat of cloth of gold lined with silver, bearing the Imperial standard with the eagle; and the Count Giuliano Cesarini, also richly attired, bearing the standard of the Roman people. The Baron of Utrecht, a Fleming, and chamberlain of the Emperor, also finely arrayed, bore the white banner with a red cross, followed by three gentlemen. The banner of the Medici, the family of the Pope, was carried by Lionetto Mazzara da Teano, in place of the Prince of Salerno, who ought to have carried it; Count Lodovico Rangone bore the standard with the keys of the Holy Roman Church; and Lorenzo Cibo, captain of the Papal guard, a very handsome man, that of the Crusades, with the image of the crucified Redeemer, which is displayed in war against the Turks. All these gentlemen wore rich dresses of silk. Next came four Papal grooms leading four white palfreys, with housings of gold brocade and saddles with gilded ornaments, for the use of his Holiness; two gentlemen of the privy-chamber, in copes and hats, on horseback, one bearing a silver vase, and the other the mitre of his Holiness; and six honorary chamberlains, on light horses, four of them bearing aloft

<sup>1</sup> The Pope's illegitimate son, afterwards first Duke of Florence



on gilt staves the four red velvet hats of his Holiness, and two, on red staves, heads of cherubim. Four trumpeters came next on horseback, blowing from time to time a blast on their trumpets, from which fluttered small silken bannerets embroidered with the Imperial eagle. These were followed by a long train of gentlemen of the chamber, acolytes, secretaries, advocates, and other official members of the Pontifical household, on choice horses, and wearing each the proper costume of his charge. In the place of the Auditors of the Holy Roman Rota, who had to appear amongst the advocates of the Papal household, appeared twelve Doctors of the Legal College of Bologna, in their proper costume, followed by trumpeters, and four maces of the Imperial court with their silver maces, who preceded the hostiaries, chamberlains, and other servants of his Caesarean Majesty, in their proper order, with their staves of office in their hands, and mounted on fine horses, the last of them being the four Heralds, or Kings-at-Arms, in their coats of yellow velvet trimmed with crimson velvet, with the Imperial eagle embroidered on their breasts and backs, and with the wands or sceptres which indicated their grades. After the Heralds came the special ambassadors of the Princes, cities, and people of Italy, and of various foreign countries, splendidly attired and mounted. Next, on a mule nobly caparisoned, rode the Papal Cross-bearer, or Pontifical sub-deacon, Monsignor Giovanni Alberino, supporting the triple cross on a golden staff surmounted by a crucifix. He wore a cope over a rochet, and on his head a sky-blue hat; and he rode between two Papal chaplains in copes, also on mules, carrying golden candlesticks with lighted candles, screened by cases of clear glass. These were preceded by another chaplain carrying the precious tiara, adorned with its three jewelled crowns. The mules which these clergymen rode were splendidly appointed, as were all the rest of the Roman portion of the procession. Twelve Senators of Bologna on foot, with lighted torches in their hands, preceded as many priests, who went before the most holy Sacrament, placed in a noble custodia, or tabernacle of silver and gold, elaborately wrought and furnished with glass so that the consecrated Host might be seen by the people. The Sacrament was carried on the back of a docile grey horse, with a silver bell hung from its neck, and housed in silk brocade embroidered with gold. A senator of Bologna led the horse, and other senators in their robes walked by his side, holding lighted torches of unusual size. A magnificent baldaquin, in form like a portable throne, of cloth of gold, supported on four staves upheld by doctors, artists, and senators by turns, canopied the holy Sacrament; and immediately behind it came the official guardian of the custodia, Monsignor Gabriel Toschi, Archbishop of Dyrrachium, sacristan of his Holiness, in his sacred vestments, and with his wand in his hand, on a very beautiful horse. He was followed by a long train of secretaries, commendators, cross-bowmen, gentlemen, barons, counts, marquesses, dukes, princes, dignitaries of various nations, and high personages, all on fine horses richly equipped; and amongst them were seen various Imperial officers and chamberlains with their staves of office. After these came Adrian, Count of Rœulx,<sup>1</sup> High Steward of his Imperial Majesty, and the chief Herald, by name Burgundy, with bags at his saddle-bow full of gold and silver medals, stamped with his Majesty's image with his newly received crown, which medals the said herald threw amongst the crowds who thronged the streets to see this splendid and unheard-of triumph. The Sacred College of Cardinals came next in due order, mounted on handsome mules, in rich red housings with gold lace; they wore their purple copes and hats with long tassels of crimson, which gave those reverend persons a very dignified appearance. The Cardinals were followed by two long files, on the right, of ecclesiastics—Patriarchs, Archbishops, Bishops, and Prelates; and on the left of personages attached to the Emperor's court—orators, envoys, representatives of crowned heads, republics, and cities, resident at the Papal and Imperial courts; and various dignitaries and ministers, amongst whom were distinguished, by the magnificence of their dresses and appointments, the Dukes of Escalona, Madalona, Najera, and Sevilla; the Marquesses of Astorga, Villafranca, and Villarey; the Counts of Fuentes, Saldaña, Altamira, and Aguilar; the Admiral of Castille, and many others too numerous to mention. Four Heralds of war in

<sup>1</sup> He is called on the plate Comes Asfordius, a title of which I can find no trace, and I can only conjecture that it may have been given to him by mistake for Aerschot, a title borne not by him, but by a Croy and a near relation.





complete armour and with very rich surcoats, and with their sceptres in their hands, came next, representing the Kings-of-Arms of his Majesty the Emperor, of the Most Christian Francis, King of France, of Henry, King of England, and of Charles, Duke of Savoy. Then came the four princely grand-dignitaries, bearing, as at the coronation, the insignia of empire, Bonifacio, Marquess of Monferrato, the imperial sceptre, Francis Maria, Duke of Urbino, the sword of state, Duke Philip of Bavaria the golden orb, and Charles, Duke of Savoy, a very rich hat for the Emperor to put on if he should wish to take off the crown.<sup>1</sup> Of one of these personages, the Duke of Urbino, General-in-chief of the armies of Venice, the soldier-like countenance and bearing is well known by the portraits of Titian.<sup>2</sup> The Duke of Savoy was humpbacked and otherwise mean of aspect, but his manners were courteous and affable; and he was as sumptuous in attire and equipment as his peers. After these came two Cardinals, Innocenzo Cibo, Archdeacon and Legate of Bologna, and Paolo Cesi, Deacon, who had taken a leading part in the coronation. Near them rode a chief herald or treasurer in black velvet, throwing to the people imperial medals of three sizes, of silver and gold. On these medals, as on those scattered by the great herald before mentioned, were on one side the likeness of his Majesty in profile, and on the other the columns of Hercules with the date MDXXX. surrounded by a wreath of laurel. It is hard to say whether the multitude in the streets at this point of the procession was most agitated by the desire of securing the medals, or by curiosity to see the two greatest sovereigns in the world, who were now approaching, riding side by side. The Roman Pontiff was robed in the splendid cope, covered with gold and gems, which he had worn at the coronation, fastened at his throat with the famous button or clasp made by Cellini, in which sparkled the great diamond of Julius II., which had belonged to Ludovico Sforza il Moro, and Charles the Bold, Duke of Burgundy. On his head was the precious triple crown, and his regular and majestic features were lit up with an unusual look of gladness which made him look younger by many years than his real age, which was fifty-two.<sup>3</sup> The Emperor wore his crown and the silken mantle with golden ornaments and fringes mingled with pearls and gems, which he had put on at the door of the church. "His face also wore an expression of sober joy, and in his noble and graceful bearing majesty beamed forth, as if Victory sate fixed upon his crest, to fill the world with his glory." Charles rode at the left hand of Clement, both riding under the same baldachin, which was upheld, as over a throne, by twelve nobles of Bologna, of senatorial rank, and of the Council of Forty, in their official costume. They relieved each other from time to time, not so much for the purpose of resting, as for allowing all to have the honour of walking beside the two illustrious sovereigns. Next after these came Henry, Count of Nassau, wearing the insignia of the order of the Fleece; and after him the Archbishop of Bari, the Bishops of Coria, Palencia, Osma, Arras, and Civita, the Patriarchs of Antioch and Aquileia, Monsignor William of Vandenesse, imperial grand-almoner, with other prelates, in capes and pontifical hats, or in rochets and mantelets of purple, or purple robes. The College of the Doctors of Laws of Bologna, canon and civil, next appeared, wearing their hoods of miniver and their gold chains, and divers other doctors and public lecturers of the university and of various foreign countries, forming a respectable and honourable company. After them came the trumpeters and drummers of the Imperial court, playing on their instruments. They were followed by a numerous band of chosen men-at-arms led by the Marquess of Ascoli, the Count of Rodi,<sup>4</sup> and the Barons of Antiego, Viera, San Saturnino, and other nobles of illustrious Bolognese or Italian blood, "all on fine horses, and saluting, as they went, with hand or eye, the beautiful ladies who looked down on them from windows and balconies." Then came the companies of Burgundian, German, and Spanish infantry, led by their valiant officers; and various bold captains around the general-in-chief Antonio da Leyva, who was carried in a chair by slaves

<sup>1</sup> Some writers say the iron crown of Monza was borne by the Duke of Savoy.

<sup>2</sup> Dennistoun; *Dukes of Urbino*. London, 1851, 3 vols. 8vo. II. pp. 301-437, and III. pp. 3-56, are devoted to his life. His portrait after Titian forms the frontispiece to vol. III.

<sup>3</sup> Giulio de' Medici, afterwards Clement VII., natural son of Giuliano brother of Lorenzo the Magnificent, was born 1478, made Cardinal and Archbishop of Florence in 1513 by his first cousin Leo X., elected Pope in 1523, and died in 1534. Charles V. was twenty-two years younger, having been born on the 24th February 1500.

<sup>4</sup> This Count of Rodi or Rhodio is perhaps identical with the Count of Roduli, High Steward. See pp. 12 and 29, note 1.



wearing his livery. Behind him came the artillery all prepared for battle. Last of all marched various squadrons and companies of horse and foot soldiers, with their helmets, lances, pikes, and various sort of firelocks. Amongst these towered the Fleming Antonio Populier, a man seven feet high, with a noble countenance and martial bearing, wielding an enormous lance, and mounted on a horse of proportionate stature. Some slaves in fine dresses held over his head a huge silk umbrella or canopy, on the top of which was a double-headed crowned eagle. The streets through which the procession passed were crowded to excess, all the windows and balconies were filled with spectators, and at many points wooden



structures erected for the occasion were also thronged with persons who had flocked from all parts of the country to see the splendid sight. On all sides were heard acclamations in honour of the Pope and the Emperor,—“*Evviva il Pontefice e l’Imperatore; Viva Clemente e Carlo.*”

Along the line of the procession the streets were hung with rich carpets, tapestries, and other draperies, with pictures and with decorations of evergreen boughs and artificial flowers, the spring not being sufficiently advanced to supply real flowers and fresh abundant foliage. The road taken was somewhat circuitous, having been chosen, no doubt, that the two sovereigns might regale with their splendour the chief thoroughfares of the city. The church



of St. Dominic, the point to be reached, lies behind and to the south-east of the church of St. Petronius, from the portal of which the procession set forth; but the drummers and the banner of the arts, which led the van, moved nearly due north, traversing the Piazza and turning eastwards at its further end. The cavalcade then passed through the Calzolerie, the Mercato di Mezzo, the Strada Maggiore as far as the corner of the little church of St. Thomas, the Cartoleria Nova as far as the small piazza of San Biagio, that portion of the Strada San Stefano which passes the front of the Zampieri palace, and thence to the Strada delle Clavature. About the middle of this street the Pope took leave of the Emperor, and, preceded by his cross and the Sacrament, returned to his palace. The Emperor, under another canopy which there awaited him, proceeded by the corner of the Pepoli palace, along the Via Toschi and the little oblong Piazza de' Calderini, to the church of St. Dominic, a venerable pile, still unfinished, but glorious with the tomb of its saint, clothed with matchless bas-reliefs by the chisel of Niccolò da Pisa. The streets and squares of Bologna traversed by the Pope and Emperor seem to remain, as regards their lines, very much as they were in 1530. But the buildings of which they consist have undergone great changes. In the Piazza Maggiore, the church of St. Petronius, of which the rich marble casing has not been carried higher than the portal, is probably the only edifice which stands as it stood in the presence of the gallery of timber which connected it with the Public palace. The Calzolerie seems to have formed part of that outlying portion of the Piazza Maggiore in which the Fountain of Neptune now stands. The Mercato di Mezzo, the middle market, is a very narrow, and, as the name suggests, a very busy street of considerable length, lined with lofty houses, and describing a gentle curve through the heart of the town. Beginning in the Piazza Maggiore, it ends at the space surrounding the tower of Asinelli. For some portion of its course that tall tower is seen against the sky, soaring into the air to a height which the lofty walls on either hand have the effect of rendering stupendous. Beneath the Asinelli tower the procession turned sharply to the right, into other narrow streets, overhung by feudal battlements and deeply corbelled walls. Many of the grim brick palaces have been replaced by structures of a more pacific and ornate character, and perhaps the gaunt and ragged palace of the Pepoli is the only edifice now presenting the aspect which met the gaze of Clement and Charles. The irregular Piazza of San Domenico is still adorned with two isolated monuments, which were already old in 1530. At the portal of the Dominican church the Emperor was met by the canons of the Lateran drawn up in two files, and having been admitted into their society with the usual ceremonies, he received the kiss of peace, and took his seat amongst them. On resuming his Imperial robes and insignia, which he had exchanged for his canon's cap and rochet, he conferred knighthood on two hundred gentlemen, giving the accolade to each with his naked sword. Hot and weary with his long-continued changes of dress, posture, and ceremonial, he mounted his horse and rode back by the streets of San Domenico and San Mammolo to the Public palace, the baldaquin over him being held by senators of Bologna.<sup>1</sup> Dismounting in the court of the palace, the tired Emperor found a new relay of gentlemen waiting his arrival, and the standards of the city, which had preceded him in the cavalcade, were presented to him. Under their shadow he again drew his sword and made some more knights, while the artillery, which had begun to thunder as he entered the palace, completed the fitting salute. Attended by the great dignitaries, he then ascended the broad and somewhat steep staircase and passed into the great hall, where the banquet was prepared. On a table on the dais at the upper end was a gilt statue of a king, before which Charles divested himself of his crown and robes, and retired for a little rest. The entire ceremonial, from the departure from the palace to the return to it, lasted about nine hours, from eight to five o'clock.

After changing his dress and lying down on his couch for the quarter of an hour, the Emperor reappeared in the hall, and took his place alone at the upper table. Near it, on the floor, another table was prepared for ten principal personages, four Cardinals, the Dukes of Savoy, Bavaria, and Urbino, the Marquess of Monferrato, Alessandro de' Medici, and Antonio da Leyva. In an adjoining hall, two tables, of thirty covers each, were spread for the persons next in rank; and the senators, the general nobility, and the doctors of the University, were entertained in other apartments. Drums and fifes played during the feast, and small guns were fired at intervals in the Piazza. At his first draught of wine the Emperor stood up and drank to the health of the Pope, in acknowledgment of which the nephew of Clement, the Cardinal Ippolito de' Medici, rose and bowed. Other toasts followed, proposed by one or other of the guests, the Empress, the King of Bohemia, and the baby Prince of Spain. When the feast was over, all that was left on the tables was thrown out of the windows to the populace, to whom two men were also constantly employed in flinging loaves of bread. As night set in the Piazza was illuminated, and the troops were feasted there at the cost of the senate of the city. Near the palace of the Podesta two tall columns had been reared, displaying the Imperial PLUS ULTRA, and supporting an architrave crowned by the Imperial double-headed spread eagle, and a pair of gilt lions, from whose mouths flowed red and white wine. Between the columns was a sculptured group of Hercules stifling Anteus.<sup>2</sup> Hard by, the carcass of a fat ox was roasted whole over a bonfire, the

<sup>1</sup> On the annexed plan of the city, executed in 1582, I have endeavoured to indicate, by a line of arrows, the course of the procession from the church of St. Petronius to that of St. Dominic, and thence to the Public palace. A cross shows the point where the Pope parted from the Emperor, and a line of slighter arrows marks the course by which it is probable that the Pope returned home from that point.

<sup>2</sup> Of this group there is no trace in the plate. H. C. Agrippa says that the eagle ran red wine and the lions white. Giordano, *Doc.* pp. 105-6.



spit being turned by eight soldiers. The ox was stuffed with smaller animals and birds, sucking pigs, lambs, hares, geese, turkeys, and fowls, whose heads were allowed to protrude from slashes in the beef. When it was sufficiently dressed, the soldier-cooks lifted it on to a huge table and cut it up and distributed the meat to their comrades.

The banquet over, the Emperor retired to another hall, where he received the congratulations of his guests and visits of ceremony from various public bodies, including the Faculties of the University. He chose that time for affixing his signature to the decree creating the Doctors of Laws of Bologna Counts-palatine of the Empire, and conferring upon them and their successors the power of making knights of those to whom the degree was accorded. The evening concluded by the distribution of more knightly honours by the indefatigable sword of the Emperor. In handing him the sword the Duke of Urbino failed to see that the pommel was loose; and the ball at the end of it dropping off, the jewels with which it was studded were scattered on the floor. From this occurrence men drew various omens, according to their various idiosyncrasies. It seemed a sign, to some, that the Imperial army would mutiny in the Emperor's absence; to others, that, as he was waving the sword towards the east, his officers would probably be enriched by the spoil of the Turks.







FROM THE WOODCUT OF THE PROCESSION BY ROBERT PEKIL, 1530.



THE Emperor remained at Bologna for nearly a month after his coronation. Such time as he could spare from business was often spent in visiting the works of art in the various convents, churches, and palaces; such as the pictures and frescoes of Costa, Francia, Perugino, and Raffaele, at San Giovanni in Monte; the pictures in the Casali palace; and the delicate inventions in inlaid wood



FROM THE PRINT OF THE PROCESSION BY A. COMERIO, AFTER THE FRILZE BY BRUSASORCI.

of the famous living *intarsiatore*, Fra Damiano da Bergamo, in the convent of St. Dominic. Of the skill of that artist he may have had an opportunity of seeing something in the stalls of that church, inlaid with pictures from Bible history, in which he had sat on his coronation-day as a canon. In a visit which he made to Fra Damiano's studio, Charles was accompanied by Alfonso, Duke of Ferrara, whom, much to the surprise of the party, the friar, after he had admitted the Emperor, rudely thrust back from his door. Charles told him who the Duke was, but to no purpose. "I know his Excellency well," said the artist, "but I won't admit him here, and for good reasons, and I stand on my rights." The Emperor then offered his services as mediator, if there was any cause of ill-will between them, an offer which the friar accepted on condition that the Duke and his gentlemen should remain outside. The cause of Damiano's grievance turned out to be certain duties which had been levied, as he considered unjustly, on some iron-work necessary to his art, when he had been residing within the duchy of Ferrara. The Emperor having stated the case to the Duke, Alfonso agreed that the money paid should be refunded, and the friar furnished with an exemption from similar exactions in the future. On



these terms the Duke of Ferrara was admitted into the studio, where he so far ingratiated himself with his host that Damiano presented him, as well as his companion, with a fine specimen of his skill.

Sometimes Charles rode out into the country to hunt or shoot; sometimes he held receptions at home; and sometimes he accepted invitations to entertainments in the city. It was at Bologna that he first received the painter Titian, who became his favourite artist. The great Venetian, then in his thirty-third year, painted the Emperor's portrait of life-size, in armour and mounted on the white charger on which he had made his entry into the city. The portrait was finished on the 16th of March, and was exhibited in the Public palace in a room opening on the first court, where it excited general admiration; Titian received a thousand crowns of gold for his pains, and the title of Painter in Ordinary to the Emperor. Francesco Mazzola, better known as Parmigianino, who was also at Bologna, after going several times to see the Emperor dine in public, executed a large picture in which Charles was portrayed at full length receiving a crown from the hand of Fame. The work having been submitted to the Pope, he was so much pleased with it that he desired the artist to take it to the Emperor, who likewise approved of it, and would have bought it, but the painter said it was unfinished, and the purchase was never made. A third portrait of Charles executed at this time was an excellent medallion by Alfonso Lombardi, who modelled it by stealth, having been admitted to Titian's studio in the guise of a colour-grinder.<sup>1</sup> The Emperor, detecting the nature of his occupation, desired to see the work, and liked it so much that he gave him four hundred crowns, and ordered it to be executed in marble.<sup>2</sup> To commemorate his visit to Bologna, and its cause, the Emperor expressed his intention of endowing a chapel to St. Maurice in the church of St. Petronius, and engaging the aid of the best artists to paint therein the ceremony of his coronation, with portraits of himself, the Pope, and the other principal persons who were present; but the intention was never carried into effect.

The week of the coronation was also marked by the death of Properzia de' Rossi, whose beauty, artistic genius, and sad story, have been recorded by Vasari, who calls her "a miracle of nature and our time." She sang and played better than any lady of Bologna; and her groups of figures carved in peach stones<sup>3</sup> were no less spirited than the bas-reliefs in marble which she contributed to the portal and sacristy of St. Petronius. One of them represented Joseph and Potiphar's wife, a Scriptural story, in which she is said to have told her own, her end having been hastened, as was supposed, by an unrequited passion. Her last works were engravings on copper, which, says Vasari, "were faultless and famous." "Indeed," he adds, "everything succeeded with her but her unfortunate love." Her reputation having reached the ears of the Pope, he desired, soon after the coronation, to see her, and was told that she was dead, and had just been buried, by her own desire, in the Hospital of Death.<sup>4</sup>

Early in March the society of Bologna received a brilliant addition by the arrival of the beautiful Duchess of Savoy, Beatrice of Portugal, with a train of eighteen ladies also remarkable for their beauty. They were lodged in the Pepoli palace, and the Emperor attended some of the banquets and balls given in honour of his sister-in-law. He and the Pope were present at a comedy acted in the palace, and composed for the occasion by a poet of Lucca, named Agostino Ricchi, only eighteen years of age. It was entitled *The Three Tyrants*, and it represented in allegorical fashion the power of Love, Fortune, and Gold.<sup>5</sup> The chief drawback to the pleasures of the Imperial and Papal courts was the quarrels which were constantly taking place between the Spaniards and the citizens of Bologna. The Spaniards, at least according to the Italian version of the story, considered that they might behave at Bologna with all the arrogance which they had been used to display at Milan, which had now been for some years in their power, and the Bolognese resented their haughty and swaggering ways. The gentlemen of the city, having suffered various outrages from these insolent foreigners, formed themselves into bands for mutual protection, and became aggressors in turn. Spaniards were often hunted through the streets, and scarce a night passed in which some of them were not slain. Antonio da Leyva complained loudly to the Pope, and urged him to forbid his subjects to carry arms. Camillo Gozzadino, a gentleman who had himself narrowly escaped with his life in one of the earliest of these street encounters, happening to be present, and feeling indignant at the proposal, remarked that he hoped his Holiness would remind the Spanish general that his subjects were obliged to go armed for their own protection as well as for their sovereign's service. Leyva testily replied that he had put a bit in the mouth of Milan, and would do the same for Bologna. "At Milan," retorted the Italian, "they make pins and needles; here we make daggers and swords, and breed men who know how to use them."

<sup>1</sup> It does not appear to be known whether these portraits of Charles V. are in existence. Contemporary medallions of him are not uncommon, and several exist in the Ambrosian collection at Vienna. Important works by Parmigianino and Titian are less likely to have escaped notice, so it may be feared that these have perished. The noble equestrian portrait in the Museo Real at Madrid belongs to a much later date, probably to 1550, and the horse is not white but bay.

<sup>2</sup> Vasari, *Vita di Pittori*. Firenze, 1568. 3 vols. 4to, li. p. 177.

<sup>3</sup> Some of these probably still exist, since they form the subject of a volume entitled *Descrizione di alcuni minutissimi Intagli di mano di Properzia de' Rossi*; Bologna, 1840, fol.; with her portrait and prints of 13 carvings in peach-stones, including two small crowns in wood set in an eagle of silver filigree-work. They were then the property of Count Grassi.

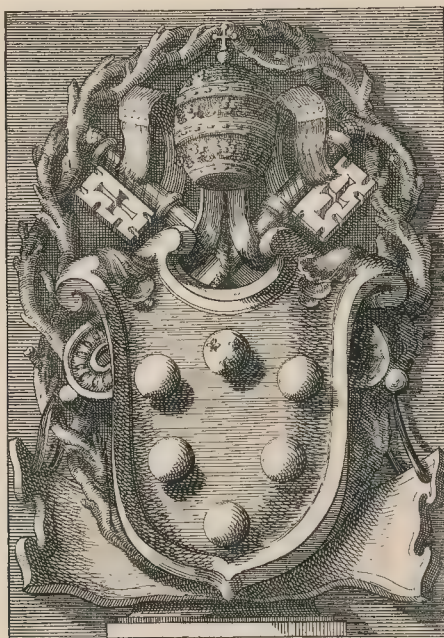
<sup>4</sup> Vasari, *Vita di Pittori*, etc. Firenze, 1568; 3 vols. 4to, li. p. 174. In the first edition (Firenze, 1550, 8vo, 4 vols. p. 776) he gave her epitaph in Latin.

<sup>5</sup> It was printed soon afterwards under the following title: *Comedia di Agostino Ricchi da Lucca, intitulata i tre Tiranni, recitata in Bologna a N. Signore e a Cesare*. [In Venetia per Bernardino de' Vitali, 1533.] Small 8vo.

On the 23d of March the Emperor took leave of the Pope. Between dinner time on the 22d, and the morning of his departure, Charles, it was noticed, paid his host no less than seven visits. They parted at the top of the second staircase, to which Clement insisted on accompanying Charles, who, walked by his side cap in hand, entreating him not to take that trouble. When the parting guest wished to kneel to kiss his foot, the Pope positively refused to allow it to be done, but suffered him to kiss his hand : he then tenderly embraced him, kissing him on the cheek, and finally bestowed the benediction. Both seemed much affected and shed tears. The Emperor wore his armour, and before he mounted his horse put on his helmet. A group of cardinals, ready mounted, were at the palace door ; and they escorted him through the crowded square and streets to the gate of San Felice. At that gate many of the churchmen took their leave ; and the Senators of the city were in waiting to pay their respects. Preceded by his troops, and accompanied by two cardinals, Farnese and Pucci, the Emperor then took the road to Mantua.

On the 31st of March the Pope also took his departure, and set out on his journey to Rome.<sup>1</sup>

<sup>1</sup> For the greater part of the facts contained in the foregoing account I am indebted to Gaetano Giordani's *Della Venuta e Dimora in Bologna del Sommo Pontefice Clemente VII. per la Coronazione de Carlo V. Imperatore celebrata l'anno MDXXX* ; Bologna, 1842, 8vo, an interesting book with careful references to authorities and an elaborate bibliography of books relating to Charles V. My description of the Procession is little more than a condensed and abridged translation of Giordani's account ; where I have reproduced his very words the fact has been generally indicated by inverted commas.







ALTHOUGH Charles V. did not fulfil his intention of commemorating his coronation by the pencils of eminent painters in a chapel at St. Petronius, that ceremony became the subject of various pictures. According to Vasari, it was depicted by Domenico Ricci, called Brusasorci (1494-1567) in the Ridolfi palace at Verona.<sup>1</sup> At Bologna it was painted in fresco, in the college of San Clemente of the Spaniards, on the wall under the portico, by a scholar of the Carracci; but, on the suppression of the college, it was allowed to go to decay, and was replaced by an architectural scene. In the middle of the seventeenth century, in the Public palace, Luigi Scaramuccia, a pupil of Guido Reni, painted it on a wall of the Hall of the Swiss; and, somewhat later, Girolamo Gatti executed a picture of it on a smaller scale for the Hall of the Ancients. Giuseppe Gambarini painted it for Count Vincenzo Ranuzzi, Marchesi for Francesco de Maria Cesari, and a scholar of Crespi for the Malvezzi-Medici palace. At Florence, Vasari painted it in the Palazzo Vecchio on the ceiling of the chamber called after Clement VII., and Gaspar de Crayer for the Town Hall of Ghent. Vasari's composition is graceful and pleasing: in the centre and at some distance the kneeling Emperor receives the crown from the Pope; while Doria, Leyva, and the Duke of Urbino, are seen in the foreground.

In the Museum of the University of Bologna are some relics of the Coronation: a majolica dish, 10.3 in. in diameter, and apparently contemporary, on which it is painted; a bronze medal with the Emperor's profile in a cap, inscribed CAROLVS. V. IMP. BONON. CORONATVS. M.D.XXX, 3.3 in. in diameter; a lead medal 2 in. in diameter, with his profile, much resembling the rare print by Marc-Antonio Raimondi;<sup>2</sup> and a third bronze medallion, or small bas-relief, 4.2 in. in diameter, with a bust of the Emperor bare-headed and with his hair cut straight across his forehead, with a Turk dimly seen to his left, an angel looking over his right shoulder, and an illegible inscription.<sup>3</sup>

The Procession of Clement VII. and Charles V. after the Coronation was also a favourite subject with painters of the sixteenth and seventeenth centuries. The most successful and famous representation of it was perhaps that by Domenico Ricci, called Brusasorci, painted in oil on the frieze of the great hall of the Ridolfi palace at Verona. Lanzi, who calls Brusasorci the Titian of Verona, speaks of this procession with high admiration, praising its masterly composition, life-like portraits, spirited studies of men and horses, sustained dignity, and festal splendour.<sup>4</sup> This fine work has been twice engraved: in 1791 by Filidoni<sup>5</sup> by order of Cardinal Carrara, and in this century by Comerio.<sup>6</sup> Brusasorci repeated the subject in fresco in the Murari palace at Ponte Nuovo, and so successfully that some critics preferred the Murari fresco to the Ridolfi frieze.<sup>7</sup> The procession again appeared in the decoration of another house at Verona, that of the Quaranta family, now or lately belonging to the family of Lisca a San Mamaso, by Paolo Farinato degli Uberti (1522-1606), in 1589. It formed the ornament of a frieze of a room on the ground-floor. In the mansion of the Fumanelli, Jacopo Ligozzi likewise executed a fresco frieze, which was nearly a copy of the composition of Brusasorci. Antonio Tempesta (1555-1630) painted the procession in oil on a frieze in the gallery of the Mattei palace at Rome. It may also have formed the subject of a fine bas-relief in silver, described as the "Triumph of Charles V.," and said to have been designed by Michael Angelo and chiselled by Benvenuto Cellini, which in 1783 existed in a mansion at Ravenna, but has since disappeared.

Besides the engraving by Nicolas Hogenberg, which forms the subject of the present work, there is a large and interesting woodcut of the procession by Robert Peril of Antwerp, a print so rare that the first edition is known only by a single copy on parchment now in the Antwerp Museum. It measures 19.7 inches high by 33.12 inches wide, and it represents the procession in two parts, in the upper part the figures proceeding from left to right, and in the lower part from right to left. At one end of the print is the bust-portrait of the artist Robert Peril, and the

<sup>1</sup> Vasari, *Vita*. Firenze, 1568; iii. p. 524. He seems to imply that Brusasorci painted two separate works on the visit of the Pope and Emperor to Bologna, the Coronation and the Cavalcade. His words are "In casa Mess. Pellegrino Ridolfi pur in Verona dipinse il medesimo la incoronazione di Carlo Quinto, e quando dopo essere coronato in Bologna cavalcò con il Papa per la città con grandissima pompa." Brusasorci, or Bum-rats, owed his vulgar name to a poison for rats invented by his father. \* P. 7.

<sup>2</sup> The Library of the University of Bologna has a fine MS. relating to Charles V. which may be here noticed—*Avantale Epitimon quo Imp. Cæs. Caroli V., P. R. Aug. Vita ... representatur Ex Museo Jacobi Strade Antiquarii*. The dedication to Philip II. fills seven pages, and is dated *Ex Norico Calend. Januar. Anno MDLIII* (1558). After the life of the Emperor, which begins at the Helvetian war and ends at the taking of Rome, there are 109 neatly executed illustrations chiefly emblematical of victory. They begin with the Emperor's arms, and there are also two portraits of him not like and very conventional in character. The size of the MS. is 15.7 in. x 10.7 in., and the press mark or catalogue number is 1005.

Lanzi, *Storia Pittorica*; Bassano, 1818. 6 vols. 8vo, iii. p. 165.

<sup>3</sup> It is a print of which the plate-mark measures 10.3 inches high by 7 feet 10 inches wide. It is signed Giovanni Benini, Veronese delinco. Gioacchino Filidoni, Romano, incise; and in the *Breve Descrizione della celebre cavalcata*, beneath the procession, it is said that the engraving was made by the order of Cardinal Francesco Carrara in 1791. It is a work of little merit, but probably somewhat rare. There is an impression, preserved as roll, in the Municipal Library at Bologna.

<sup>4</sup> *La gran cavalcata di Clemente VII. e Carlo V. 1530, dipinta dal Brusasorci, incisa da A. Comerio*. Verona, n. d., oblong folio.

<sup>5</sup> Lanzi, *Storia Pittorica*; iii. p. 166.

colophon *Imprimé en la tres renommée Mercuriale ville d'Anvers de par moy Robert Peril 1530*. The other descriptive lettering on the print is in MS. Of a second edition printed at Antwerp—*Antwerpia apud Antonium Tilenium, Brechtanum, ad insigne Struthionis 1579*—also of great rarity, a copy is in the library of the Duke of Aremberg at Bruxelles. In this edition there are descriptions of the principal groups and personages in letterpress in Latin and German.<sup>1</sup> Although there is a good deal of independent work in Peril's print, the resemblance between some of the figures in it and in the procession by Nicolas Hogenberg is too strong and too close to have been accidental. This resemblance is not so obvious in the portraits of the Pope and Emperor, as it is in some of the other figures; but there can be no doubt that the second artist knew and borrowed from the work of the first. To which of the two the priority of design must be accorded, is a point which must be decided by careful comparison of the two. Peril's print is dated 1530, Hogenberg's is not dated. There is so much more of life and vigour and individual character in the work of Hogenberg, so much more of variety and spirit in the details, and general mastery in the execution, that I am disposed, in spite of the want of a date, to believe it to have been the source whence Peril obtained the materials for his composition.

<sup>1</sup> There is a full account of this interesting work in a paper in the *Bulletin de l'Académie Royale de Belgique*, 2me series, tom. xxvii. 1869, 8vo, pp. 322-354, entitled *Robert Peril, Graveur du quinzième siècle, sa vie et ses ouvrages* par M. le Chevalier Léon de Burbure, which has been also published in a separate form.







THE plates of the Procession of Clement VII. and Charles V. by Nicolas Hogenberg, were probably executed soon after the date of the event which they commemorate, and if before the print of Robert Peril, in the very year of the Coronation. They are here reproduced chiefly from a fine set in the possession of Mr. James Drummond, member of the Scottish Royal Academy, and curator of the National Gallery of Scotland, with occasional assistance from another good copy, which Mr. Frederick Muller, the well-known bookseller of Amsterdam, kindly placed at the disposal of Messrs. Waterston.

Bibliographers and iconographers have done scant justice to this interesting book or print, for it is found in both shapes, sometimes bound as a volume, and sometimes mounted on paper or cloth and kept as a roll.

It has been carefully described by Giordani in his *Coronation of Charles V. at Bologna*; Bologna, 1842, 8vo; *Documenti*, xlvii. pp. 69-72; but he had seen only two of the editions to be hereafter described, the one here copied in facsimile, and the later edition of Hondius.

The first considerable bibliographical notice of the work known to me occurs in the *Catalogue des Livres, Manuscrits, et Estampes, de M. Joseph Paelinck*, parties i. and ii.; Bruxelles, 1860, 8vo, No. 466, p. 84. The compiler of that catalogue, M. F. J. Ollivier of Bruxelles, had the advantage of the advice and aid of M. Charles de Brou, keeper of the gallery of the Duke of Aremburg at Bruxelles, who has devoted much time to inquiry as to the work of Nicolas Hogenberg, and who has probably seen and compared a greater number of copies than any other person. According to the Paelinck-catalogue there are six editions of this Procession, or Cavalcade, all consisting of two plates with inscriptions, and thirty-eight plates with figures.

I. With the space above the figures blank.

II. With shields and Latin inscriptions placed within a variety of elaborate borders, displaying the coats of arms, names, and titles of some of the immediate ancestors of Charles V., on such of the plates as were not filled in their upper portions with banners, lances, or canopies.

III. } With shields, as above, the inscriptions being in { Low German.  
IV. } French.

V. } With arms and inscriptions expunged, the plates retouched and cut down, and published by H. Hondius at  
VI. } the Hague.

This information was repeated by Brunet in his *Manuel du Libraire*, Paris, 1862-5, 6 vols., 8vo, iii., col. 250, and with some amplifications by Mr. Muller in his *Beredeneerde Beschrijving von Nederlandsche Historie platen Zinneprenten en Historische Kaarten*, Amsterdam, 1863, 8vo, No. 377, pp. 33, 34, an interesting and valuable catalogue of his very remarkable collection of historical prints. In a more concise form it appears, with a slight alteration, in W. Drugulin's *Historischer Bilderatlas*, Leipzig, 1867, under date 1530, p. 7. Mr. Muller purchased for 230 francs the copy of the Procession in the Paelinck sale, the copy from which the following reproductions have been in great measure taken. But, since the Paelinck-catalogue appeared, M. de Brou, pursuing his researches, has found reason to revise and modify the opinions and the statements therein contained. He admits the existence of copies in the state previous to the addition of the arms and inscriptions. That these embellishments did not enter into the original plan is evident from the fact that in some few cases a lance is here and there crossed by a shield or an inscription, the artist not having taken the pains to remove it, but having worked over it. In M. de Brou's opinion, these armorial and genealogical ornaments were not by Hogenberg, but by a different hand. But he now believes that the copies issued without them were so few that it may be supposed they were mere proofs, and hardly worthy to be called an edition. The fine and singularly clear and bright copy in the Duke of Aremburg's library at Bruxelles is not, as the Paelinck-catalogue asserts, of this edition, without the upper ornaments, but with them, the inscriptions being in French. M. de Brou considers the existence of editions with Latin or Low German inscriptions, at the least, very doubtful. He has never seen one himself, nor met with any person professing to have seen one, or even a fragment of one. His present belief therefore is that copies without the arms and inscriptions, such as the copy on vellum in the sale of the library of M. E. F. Ruggieri, in Paris in March 3-11, 1873, which sold for 4000 francs, are exceptional copies, and that the true first edition is that with the arms and the French inscriptions.

Later editions, from which the arms and inscriptions have been expunged, and with the plates cut down and

retouched, are also known. In some copies the plates have not been wholly cut down, but portions, as where a tall flag with the Imperial eagle occurs, left taller in order to spare the design. The amount of retouching seems to vary in various copies.

An edition issued at the Hague by H. Hondius bears under the frontispiece tablet with verses his mark H *exc.*, and under the other tablet of verses, *Hagæ Com. Henr. Hondius excudit.*

I have had the advantage of receiving these comments on the information contained in the Paelinck-catalogue from the lips of M. de Brou himself, who is engaged in preparing an account of this interesting pageant print, which I hope may ere long appear in one of the Belgian periodicals. He has also kindly favoured me with further remarks in writing, which enable me provisionally to describe the various editions, as follows:—

I. With the space above the figures blank, the plates being 40 in number, the first with the inscription beginning GRATÆ ET LABORIBUS ÆQUÆ POSTERITATE, and the last, with the inscription DIVO INVICTO CAROLO, etc., and each with six Latin verses. The architectural borders enclosing these inscriptions are finished in the first on the left (the spectator's left) of the print, and in the second on the right, indicating that the work was intended to be joined in one continuous piece. Of these 40 plates the first 28 are marked with letters thus, A, B, C, D, *¶* (*sic*), F, G, H, I, K, L, M, N, O, P, Q, R, S, T, V, X, Y, Z, AA, BB, CC, DD, EE, and the remaining 12 are not marked. Plate EE, which contains the figures of the Pope and Emperor, is inscribed just over the EE, NICOLAVS HOGENBERG MONACHENSIS, F. On the 37th plate are the artist's initials, F. H., on the base of one of the supports of the spit on which the ox is roasting. On the last plate, at the bottom is the inscription CVM PRIVILEGIO SACRATISS. IMP. CAROLI V. OPVS HOC ABSOLVTVM. EST | NICOLAO HOGENBERGO ARTIFICE ENGELBERTO BRVNING SOCIO IMPENSARVM. The plates are all etched, and are executed with great freedom, spirit, and power. Of this edition the copy on vellum formerly belonging to M. Ruggieri is the only one known to M. de Brou. It is described in the *Catalogue de la Bibliothèque de M. E. F. D. Ruggieri*, vente 3-11 Mars 1873, 8vo, No. 891. It brought 4000 francs, and is said to be for sale at Paris for 5000 francs. I have been told that the first and last Plates are in photolithographic facsimile. Mr. Druginin, in his *Hist. Bilderatlas*, 1867, p. 7, says that the first edition has only 38 plates, a statement which does not agree with the account of the Ruggieri copy, which is said to have 40, and to be numbered A, B, C, etc.

II. With armorial shields of ancestors of Charles V., and their names in French within rich borders above the figures. These shields, inscriptions, and borders are etched, but, in the opinion of M. de Brou, not by the same hand as the Procession. They seem to have been executed on the original copper plates, and not printed, as they might have been, separately from other plates. Some of the words occasionally encroach on the borders, but neither there nor elsewhere is any indication found of erasures, which could hardly have failed to have left some traces had the French inscriptions supplanted the supposed inscriptions in Latin. The Procession, M. de Brou informs me, in many of its figures, has been retouched and strengthened with the graver. As in No. I., the first 26 plates are numbered A-CC, the 28th, EE, and the 27th, and the rest from 29 to 40, not numbered. Of these I have seen and examined the following copies:—

1. In the library of the Duke of Aremberg at Bruxelles, mounted, the paper measuring 14.2 in. high.
2. In the possession of M. F. J. Ollivier, bookseller, at Bruxelles, not mounted, and the paper unusually large, 17.2 in. × 12.2 in. This copy is described in the *Catalogue de M. C. P. Serrure*, ii. *Partie, Vente* 23 Oct., Bruxelles (F. J. Ollivier), 1873, 8vo, p. 69, No. 2375, and was sold to M. Ollivier for 850 francs, and was priced in his catalogue, 1874, at 1000 francs. It appears to have been coloured, and the colouring extracted, somewhat to the impoverishment of the impressions.
3. Royal Library, Bruxelles, an imperfect copy.
4. In the collection of M. Muller at Amsterdam, mounted, and measuring 14 in. high.
5. In the library of Mr. James Drummond at Edinburgh, mounted on canvas, 14 in. high.
6. Library of British Museum (press mark, 10 Table), imperfect, wanting plates A, B, C, and the last, but the impressions good. 14.4 in. × 12.2 in.
7. Library of British Museum (press mark, 603.1.16), mounted on canvas and kept as a roll; 17.6 in. high.
8. Fitzwilliam Museum, Cambridge. Plate A wanting, and the last prefixed as a frontispiece, but good impressions, 14 in. high.

III. With the armorial bearings and royal names erased, the plates still marked A, B, etc., as in No. II. Of this edition I know but a single copy, that in the library of Mr. Charles Morse, The Orchards, Aylsham, Norfolk, plates mounted, 14.4 in. high. Some of the impressions are very fine, others less good, and some poor. The 40th plate is wanting, and also Q and R, but the places of these two have been supplied with impressions from a later edition, being numbered 15 and 16 respectively.

IV. With the numeration by letters erased. The first plate, GRATÆ ET LABORIBUS, etc., is still marked A, the



last, DIVO INVICTO, is not marked, and the rest are numbered in Arabic numerals 1-38. The name of N. Hogenberg has disappeared from the 27th plate, but his initials remain on the 37th, and the inscription on the bottom of the last as in the others. Of this edition I have seen these copies:—

1. In the Bibliotheca Marucelliana at Florence, 15 in. high, bound in fine old stamped calf of sixteenth century, the volume measuring 15.7 in. × 12.9 in.

2. In the Library of the University of Bologna, 16 in. × 13.4, in., in a volume in old vellum.

3. In the Print Room of the British Museum, 14.7 in. × 13 in.

V. Similar to No. IV., but the plates reduced in height, except in 32 and 36, where, in order to leave intact the eagles in the standard and the wine fountain, a small piece of each has been left of the original height. At these points these two plates measure 13.7 in. high. There is a copy in the Library of the Duke of Aremberg at Bruxelles.

VI. The edition of Henry Hondius, in which the plates have been much retouched. On the first plate *Hænc.*, and on the last *Hæge Com. Henr. Hondius excudit*, in addition to the original imprint of Hogenberg. I have seen these and other copies:—

1. In the British Museum (press mark, 144-9, 3).

2. In the Municipal Library of Bologna, kept as a roll.

3. In my own collection, in a volume.

VII. The address of Hondius has been expunged, and a sky engraved in horizontal lines. In the last Plate a man, whose head in the previous editions is cut off by the edge of the Plate, has been re-engraved, the figure being turned the other way so as to bring his head within the Plate. For my knowledge of this edition I am indebted to M. de Brou.

All editions of the work, even the two last, retouched as they are, are rare. The book does not occur in the catalogue of Cicognara,<sup>1</sup> peculiarly rich in pageants, and I inquired for it in vain even in the fine and vast collection of prints of the Archduke Albert at Vienna.

Of Nicolas Hogenberg nothing is known beyond the fact, disclosed by himself on one of these Plates, that he was a native of Munich. His name will be sought for in vain in many dictionaries of artists. Nagler calls him Hans Hoogenbergh,<sup>2</sup> painter and engraver, born at Munich in 1500, who exercised his profession at Mechlin. A few of his prints are cited by Nagler; amongst them the Entry of Charles V. into Bologna,<sup>3</sup> doubtless our Procession. Some authorities place Hogenberg's death in 1544, others in 1554. Giordani, who gives a very minute, and, on the whole, accurate notice of the work, errs in describing it as engraved from the frieze by Brusasorci in the Ridolfi palace at Verona. When it is compared with Comerio's print from the latter,<sup>4</sup> I think that no resemblance between the two compositions will be found, beyond such general agreement as must be naturally expected in drawings, made by two independent artists, from the same subject.

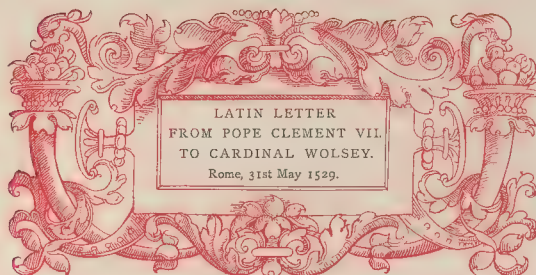
<sup>1</sup> *Catalogo dei Libri d'Arte possedute dal Conte Cicognara*. Pisa, 1821, 2 vols. 8vo.

<sup>2</sup> G. K. Nagler, *Künstler-Lexicon*. München, 1837, 22 vols. 8vo, vi. p. 288.

<sup>3</sup> It is also so called by M. Paul La Croux in his *Vie militaire et religieuse au Moyen Age et à l'époque de la Renaissance*, and his *Mœurs... au Moyen Age*; Paris, 1873, 4to, pp. 290-1, and pp. 526-7, where portions of the Procession are given in small woodcuts. In the first he ascribes the "Entry" to Jean Hogenberg; in the second, to "Lucas de Cranach d'après un fresque de Brusasorci de Vérone." Such blunders, by an eminent bibliographer, prove the rarity of the work.

<sup>4</sup> Pp. 14-17.





[Inscribed in another hand.]

1529, 31<sup>st</sup> Maii, Roma. Clemens papa propria manu.

British Museum, Cotton MSS. Vitellius, B. XI. F. 141.

**D**ILECTE fili noster salutem et apostolicam benedictionem Angliae Rex ac circumscriptio tua uetora uestra erga nos et sedem apostolicam meritis nouis officijs augetis optabamus occasionem in qua et uos nostrum amorem cognoscere possetis sed molestissime tulimus eam primum esse oblatam in qua circum septi angustis terminis iustitie non possemus progredi quantum uellemus studio uobis gratificandi multis ac rationabilibus causis desiderium nostrum impediuntibus quod quidem Regijs oratoribus istuc redeuntibus demonstrare conati sumus sed super his et publicis negocijs copiosius uobiscum loquetur Dilectus filius noster Cardinalis Campegius.

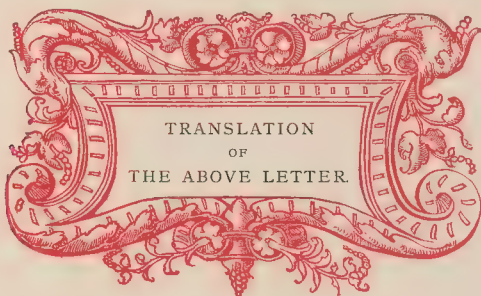
—Datum Rome, die ultima Maij MDXXIX.

JULIUS.

[Addressed in another hand.]

Dilecto filio nostro Thomae tituli sanctae Ceciliae presbytero Cardinali Eboracensi in Anglia nostro et sedis apostolica legato de latere.

The syllables or letters printed in Roman type denote those which in the original are contracted or omitted.



1529, 31<sup>st</sup> May. Pope Clement with his own hand.

Museum Brit. Cotton MSS. Vitellius, B. XI. F. 141.

**B**ELOVED SON, We give you our greeting and the apostolical benediction. That the King of England and you, whose circumspection we appreciate, should increase your meritorious services rendered in time past to us and the Apostolic See by the performance of new services for the future, we were wishing for an opportunity in which you might know our love also for you; but we have been very much grieved that it has been first presented to us in a matter, wherein hemmed in as we are by the strait bounds of justice we could not advance so far as we would fain have done in our desire to gratify you, many and reasonable causes hindering our wish to do so, as we have endeavoured to explain to the king's ambassadors returning thitherward. But upon that and public affairs generally, our beloved son Cardinal Campegio will speak more fully with you.—Given at Rome, the last day of May 1529.

[JULIUS]

To our beloved son Thomas, Cardinal-presbyter of York, by the title of St. Cecilia, Legate de latere of us and of the Apostolic See in England





PROCESSION



АѢ БОГОБНА

MDXX.



IL GRAN CARLO QVINTO IMPERATORE  
NACQVE NE GL'ANNI DE CRISTO MD.





KIND POSTERITY GRATEFUL FOR THESE LABOURS

HERE CÆSAR AND HIS HOLINESS BEHOLD,  
WITH ALL THEIR HOST IN LONG ARRAY ENROLLED,  
AND HONOUR HIM WHOSE CUNNING HAND COULD GRAVE  
THE NOBLE NAMES AND PRESENCE OF THE BRAVE  
ON RIGID BRASS; THIS BOON, POSTERITY,  
THE PAINTER HOGENBERG CONFERS ON THEE! A

[These Verses were by Joannes Nicolaus Secundus, author of the famous *Basis*. They will be found in his *Opera omnia* . . . *denique edita curâ Petri Boscchi*. Lugd. Bat., 1821, 2 vols. 8vo. *Epigramm*, Lib. i. xliii. p. 329. He was born at the Hague in 1571, and died in 1536.]

PLATES

2. SERVANTS OF PRINCES; NOBLES, AND MILITARY OFFICERS . . . B
3. BANNERS OF THE CITY OF BOLOGNA . . . C
4. MAGISTRATES OF BOLOGNA . . . d
5. BANNERS OF THE COLLEGES OF BOLOGNA . . . E
6. TWELVE DOCTORS OF CANON LAW. GOVERNOR OF BOLOGNA . . . F
7. RED BANNERS OF THE POPE'S HOUSEHOLD . . . G
8. DUKE OF PENNA, CHAMBERLAIN OF THE POPE, AND ATTENDANTS. ANCIENT BANNERS OF THE ROMAN PEOPLE. BANNERS OF ST. GEORGE AND OF THE IMPERIAL EAGLE . . . H
9. BANNERS OF THE CROSS OF THE CHURCH AND THE POPE . . . I
10. SIX HORSES LED BY SIX GROOMS . . . K
11. FOUR HATS OF THE POPE. PAPAL CHAMBERLAINS . . . L
12. SECRETARIES, COUNSELLORS, ADVOCATES, AUDITORS OF THE ROTA . . . M
13. TRUMPETERS . . . N
14. MACERS, VERGERS, HOSTIARIES, PORTERS . . . O
15. HERALDS; AMBASSADORS OF VARIOUS STATES . . . P
16. THE POPE'S PASTORAL STAFF . . . Q
17. THE POPE'S TIARA. TWO GOLDEN CANDLESTICKS. TWELVE WAX TORCHES LIGHTED . . . R
18. THE HOLY EUCHARIST, ATTENDED BY PATRICIANS OF BOLOGNA AND DOCTORS OF MEDICINE . . . S
19. PAPAL SACRISTAN. VARIOUS PRINCES, COUNTS, MARQUESSSES, DUKES . . . T
20. GREAT NOBLES OF VARIOUS COUNTRIES . . . V
21. IMPERIAL CHAMBERLAINS . . . X
22. ADRIAN, COUNT OF ASFORD,<sup>1</sup> HIGH STEWARD . . . Y

<sup>1</sup> Adrien, Comte des Reuils. Asford is a title which I have been unable to identify, and I can only suppose it to be a mistake for Arrichot, another title of the house of Croÿ, held by a cousin of this Count. See *Introduction*, iv. and v., pp. 14, 15 note 3, and 16 note 4.

PLATES

23. BURGUNDY HERALD THROWING CORONATION-MEDALS TO THE PEOPLE . . . Z
24. COLLEGE OF CARDINALS . . . AA
25. BONIFAZIO PALEOLOGUS, MARQUESS OF MONFERRATO, WITH THE IMPERIAL SCEPTRE; FRANCESCO MARIA, DUKE OF URBINO, BEARING THE IMPERIAL SWORD . . . BB
26. PHILIP, COUNT PALATINE OF THE RHINE AND DUKE OF BAVARIA, BEARING THE ORB; CHARLES, DUKE OF SAVOY, BEARING THE IMPERIAL CROWN . . . CC
27. GUARDS WITH PARTIZANS. . . \*
28. POPE CLEMENT VII. AND THE EMPEROR CHARLES V. . . EE
29. HENRY, COUNT OF NASSAU, HIGH CHAMBERLAIN, ARCH-BISHOP OF BARI, BISHOPS OF CORIA AND BRIEN, NICOLAS PERRENOT, MICHAEL MAIO, MANY DOCTORS OF CANON LAW; COUNCILLORS AND PRELATES; DRUMMERS, TRUMPETERS, SQUADRONS OF MEN-AT-ARMS LED BY THE MARQUESS OF PUTA, THE COUNT OF ASCOLI, AND THE BARONS OF RHODIO,<sup>2</sup> VIENEN, ST. SATURNINO, ETC. GERMAN AND SPANISH FOOT-GUARDS. . . \*
35. ANTONIO DA LEYVA, COMMANDER-IN-CHIEF. . . \*
36. ARTILLERY. . . \*
37. FOUNTAIN, AN EAGLE BETWEEN LIONS, THEIR MOUTHS RUNNING RED AND WHITE WINE. . . \*
38. OX STUFFED WITH VARIOUS ANIMALS, ROASTING WHOLE. . . \*
39. BREAD OF ALL KINDS DISTRIBUTED ON ALL SIDES. . . \*
40. TO THE SACRED AND UNCONQUERED EMPEROR CHARLES V., A PRINCE PIOUS AND AUGUST.  
TAKE, CÆSAR! WHOM BOTH EAST AND WEST OBEY,  
A WORK SHALL KEEP THEE IN THE LIGHT OF DAY!  
WHEN FATE SHALL CALL, AND THY GREAT TASK IS SPED,  
OBLIVION'S NIGHT SHALL CLOSE NOT O'er THY HEAD;  
FOR THOU, THOUGH DEAD AND GONE, WITHIN THESE PAGES  
SHALT LIVE WITH THEM THAT LIVE THROUGH ALL THE AGES  
[By Joann. Nicolaus Secundus. *Opera*, Epig. Lib. i. Ep. xlv. p. 329.]

BY THE PRIVILEGE OF THE MOST SACRED EMPEROR CHARLES V. THIS WORK IS FINISHED BY NICOLAS HOGENBERG, ARTIST, AND ENGELBERT BRUNING, A PARTNER IN THE COST. \*

<sup>2</sup> The Plates thus marked have no distinguishing letters

<sup>3</sup> Rhodio is the Latin form of Reuils, and the High Steward, Count of Reuils, bore the title of Baron upon his promotion. See note 1.





# Personages & Corporations whose Arms are emblazoned in this work.

## 1.—On Buildings or Banners in the Procession.



THE EMPEROR CHARLES V., WITHIN A WREATH;  
ON THE INNER RIGHT SIDE OF A TRI-  
UMPHAL ARCH.  
THE CITY OF BOLOGNA ON A BANNER. THE  
CITY OF ROME. ST. GEORGE.

THE EMPEROR CHARLES V.	THE CHURCH.	POPE	PLATES
CLEMENT VII.			9
THE EMPEROR CHARLES V.			33

## 2.—Within Wreaths, above the Procession, the Names being within Ornamental Borders.

### FIRST QUARTER. PATERNAL, FATHER'S SIDE, AVSTRIA.

ALBERT I., FIRST ARCHDUKE OF AUSTRIA, AND  
ISABELLA, DUCHESS OF CARINTHIA AND COUNTESS OF  
TYROL.  
ALBERT II., ARCHDUKE OF AUSTRIA, AND  
JOHANNA, COUNTESS OF PFÜRT.  
LEOPOLD III., ARCHDUKE OF AUSTRIA, AND  
VIRIDIS, VISCONT I. OF MILAN.  
ERNEST I., ARCHDUKE OF AUSTRIA, AND  
SIBERG (CYMBVRGIS), OF MASOVIA.  
THE EMPEROR FREDERICK III., AND  
ELEONORA OF PORTUGAL.  
THE EMPEROR MAXIMILIAN I., AND  
MARY, DUCHESS OF BURGUNDY.  
PHILIP, ARCHDUKE OF AUSTRIA, DUKE OF BURGUNDY, KING  
OF CASTILLE, AND  
JVANA, QUEEN OF CASTILLE AND ARAGON.

### SECOND QUARTER. PATERNAL, MOTHER'S SIDE, FRANCE- BURGVNDY.

JOHN OF VALOIS, KING OF FRANCE, AND  
BONA OF BOHEMIA.  
PHILIP OF VALOIS, DUKE OF BURGUNDY, AND  
MARGARET, COUNTESS OF FLANDERS.  
JOHN, DUKE OF BURGUNDY, AND  
MARGARET OF BAVARIA, [HOLLAND].  
PHILIP THE GOOD, DUKE OF BURGUNDY, AND  
ISABELLA OF PORTUGAL.  
CHARLES THE BOLD, DUKE OF BURGUNDY, AND  
ISABELLE OF BOURBON.  
MARY, DUCHESS OF BURGUNDY, AND  
THE EMPEROR MAXIMILIAN I.  
PHILIP, ARCHDUKE OF AUSTRIA, KING OF CASTILLE, AND  
JVANA, QUEEN OF CASTILLE AND ARAGON.

THE EMPEROR CHARLES V., AND ISABELLA OF PORTUGAL. 39

### THIRD QUARTER. MATERNAL, FATHER'S SIDE, ARAGON.

JAYME I., [II.] KING OF ARAGON, AND  
BLANCHE (OF ANJOU) OF NAPLES.  
PEDRO III., KING OF ARAGON AND SICILY, AND  
CONSTANTIA, QUEEN OF SICILY.  
ELEONORA, QUEEN OF ARAGON AND SICILY, AND  
JOHN I., KING OF CASTILLE.  
FERDINAND I. (THE GOOD), KING OF ARAGON AND SICILY, AND  
ELEONORA OF CASTILLE.  
JUAN II. (OF LEON), KING OF ARAGON AND SICILY, AND  
CATERINA DE MENDOZA.  
FERDINAND II. (THE CATHOLIC), KING OF ARAGON AND  
SICILY, AND  
ISABELLA, QUEEN OF CASTILLE.  
JUANA, QUEEN OF CASTILLE, AND  
PHILIP, DUKE OF BURGUNDY, ETC.

### FOURTH QUARTER. MATERNAL, MOTHER'S SIDE, CASTILLE.

ALFONSO VIII., KING OF CASTILLE, AND  
ELEONORA DE GUZMAN. [ELEANOR OF ENGLAND].  
HENRY II., KING OF CASTILLE, AND  
JUANA OF CASTILLE.  
JUAN I., KING OF CASTILLE, AND  
ELEONORA OF ARAGON.  
HENRY III., KING OF CASTILLE, AND  
CATHERINE OF LANCASTER.  
JUAN II., KING OF CASTILLE, AND  
ISABELLA OF PORTUGAL.  
ISABELLA I., THE CATHOLIC, QUEEN OF CASTILLE, AND  
FERDINAND II., THE CATHOLIC, KING OF ARAGON.  
JUANA, QUEEN OF CASTILLE, AND  
PHILIP, DUKE OF BURGUNDY.

It may be observed that the engraver, whoever he may have been, who is responsible for these heraldic decorations, has done his work very carefully. It has obviously been his intention to represent the descent of the Emperor Charles V. for seven generations, and to show his immediate ancestors, *viz*, on the side of his paternal grandfather, the Emperor Maximilian I., and his paternal grandmother, Mary, Duchess of Burgundy; and *ad*, on the side of his maternal grandfather, Ferdinand II., King of Aragon, and Isabella I., Queen of Castille. The first seven descents are headed (No. 3) *Paternal Quarter, First of Austria*, and the next seven (No. 11) *Second Quarter, Paternal of France*. But the third seven (No. 19) are headed like the second, while the fourth seven (No. 27) have no heading at all. Various inaccuracies also occur in the names; as, for example, in No. 13, Margaret of Holland is called of Bavaria, and in No. 19, Blanche of Anjou is made wife of Jayme I., instead of Jayme II., his grandson. But the shields and mantling, the borders enclosing the names, and the wreaths round the lozenge-shaped scutcheons of the ladies, are fine examples of rich sixteenth century decoration.



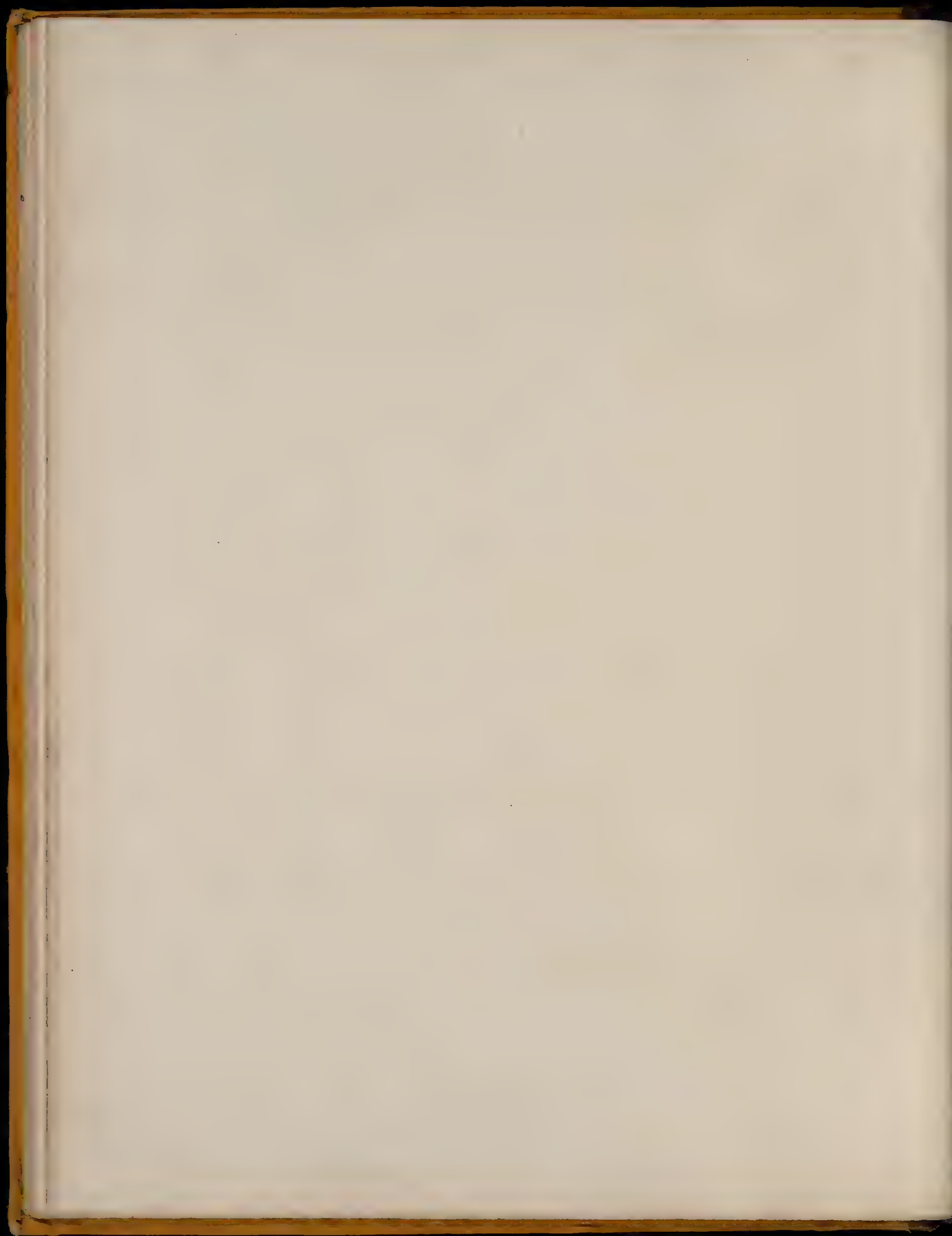


GRATA ET LABO  
RIBVSÆQVAE  
POSTERITATI

CÆSAREAS SANCTIQVE PATRIS LONGO ORDINE TVRMAS  
ASPICE ET ARTIFICEM TER VENERARE MANVM  
TRADERE QVÆ POTVIT RIGIDO MANSVRA METALLO  
NOMINA MAGNORVM TOT GENEROSA VIRVM  
PICTOR HOGHENBERGV<sup>18</sup>S QVOD PERTVA SÆCULACERN  
HOC TIBI POSTERITAS VIVIDA FECIT OPVS



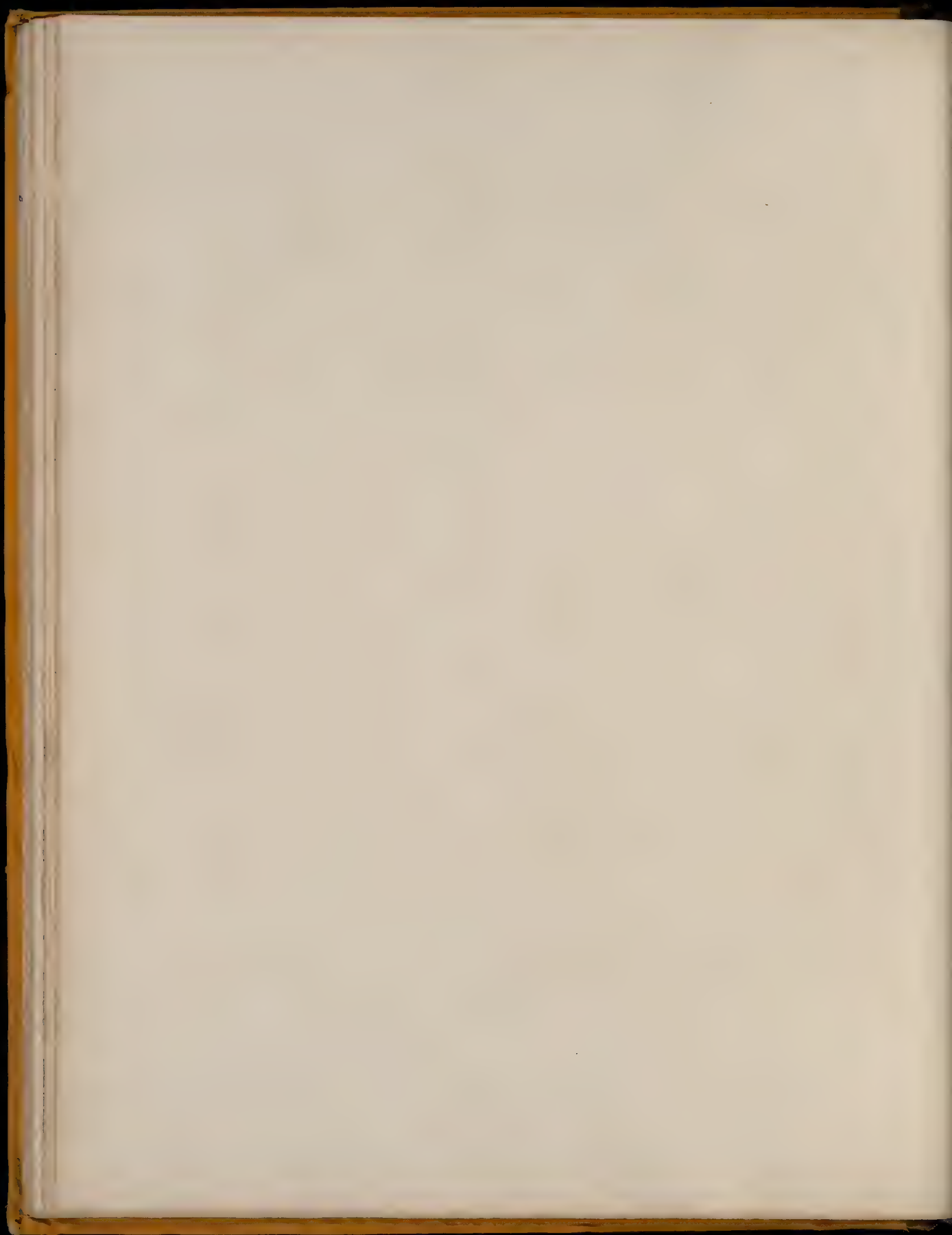






SERVANTS OF PRINCES; NOBLES, AND MILITARY OFFICERS





QUARTIER PATERNEL

D'AVSTRICE LE PREMIER

Albert dit le Lion des progeurs paternels iadis  
 Contre du mont Auentin & uisqu'auenburg ou Aulburg  
 natif de Rôme Empereur de Rome premier de son nom et  
 le premier Archiduc d'Avstrie filz de l'Empereur Rodolphe  
 d'Autbourg & de Anne fille de Albert Conte de Herycrace  
 eult épouse Isabelle fille vniue et heritiere de Menard  
 Duc de Charinthie & Conte de Tyrol de laquelle il eust  
 Albert Archiduc d'Avstrie



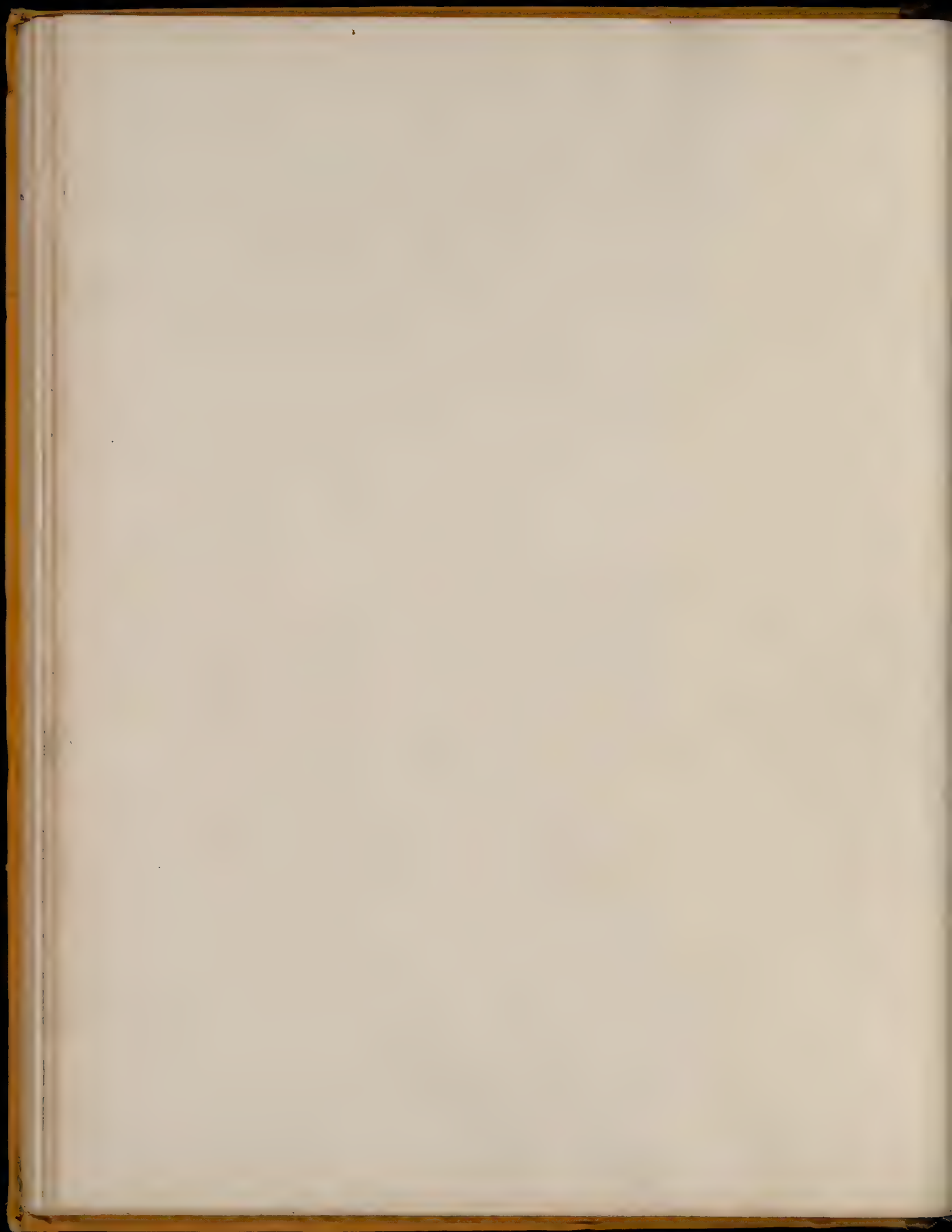
MILITIAE DVCES

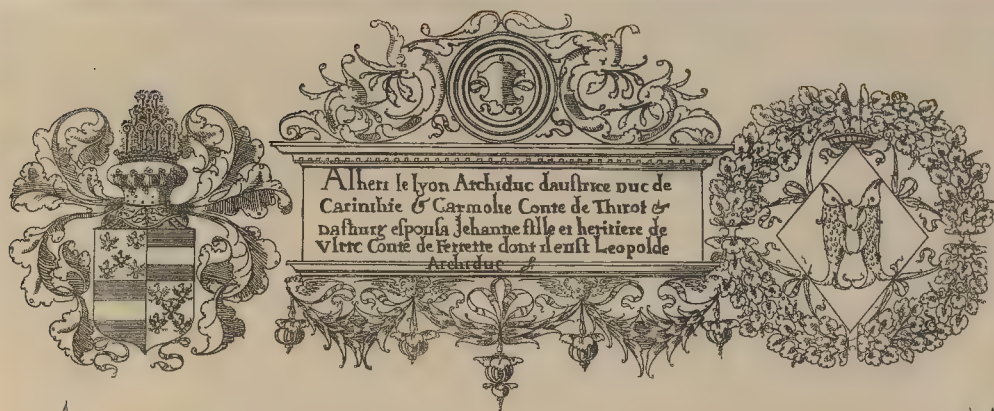
VEXILLA COMMVNIS BONONIENSIS

MILITARY OFFICERS

BANNERS OF THE CITY OF BOLOGNA



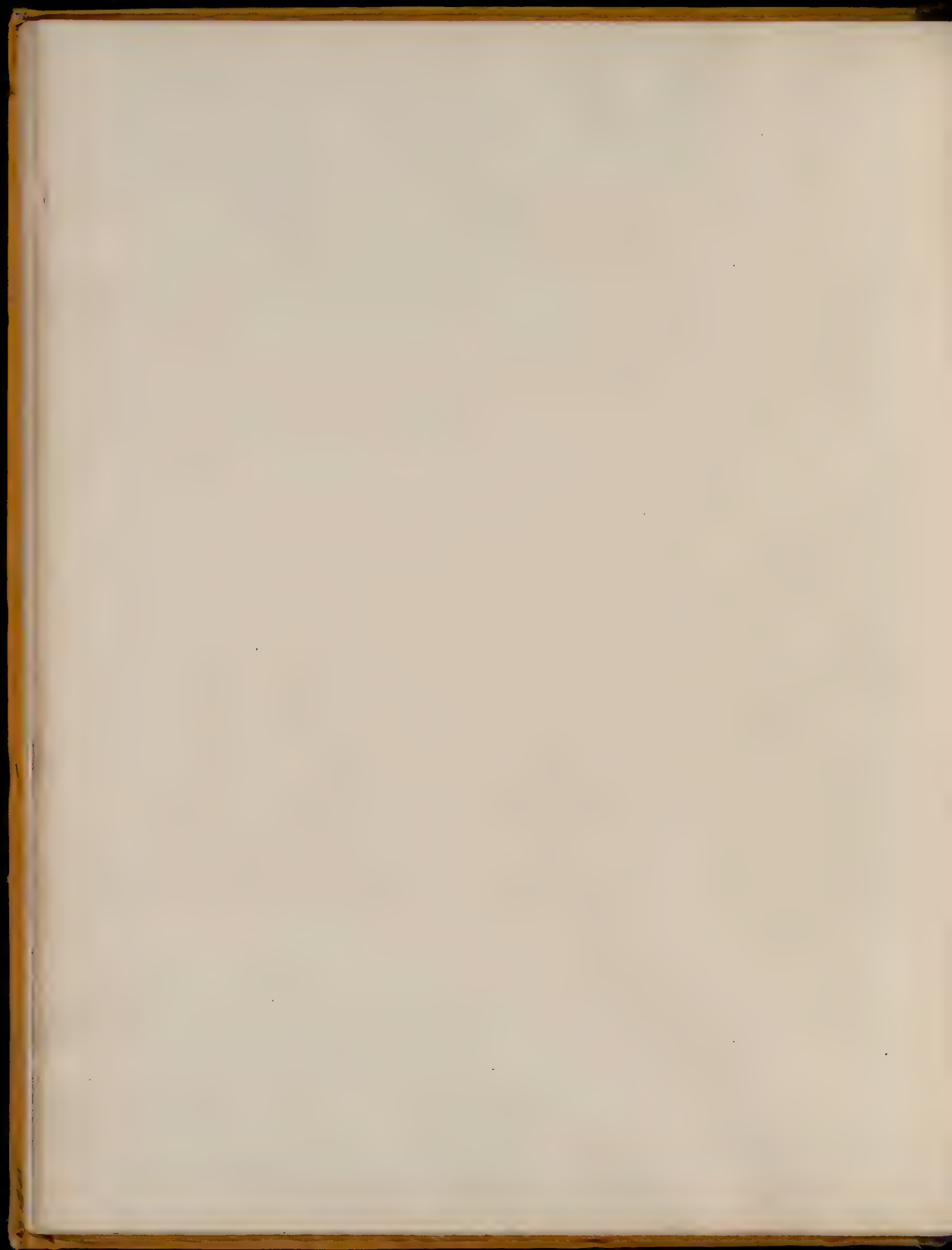


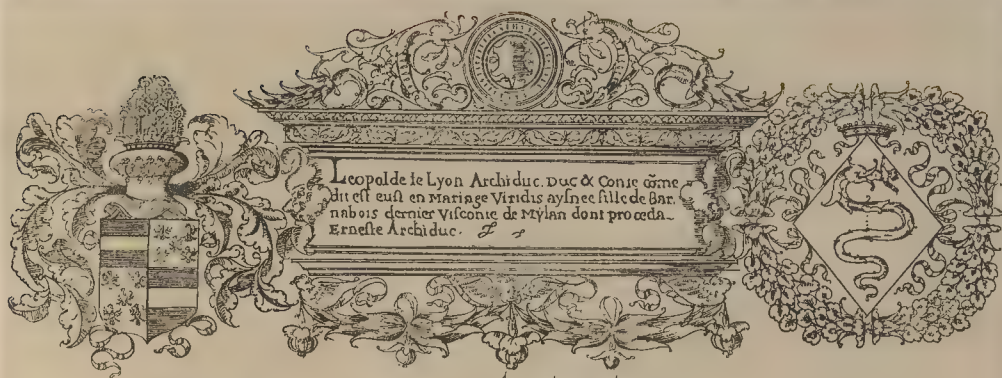


MAGISTRATUS BONON  
Q

MAGISTRATES OF BOLOGNA







COLLEGIORVM BONON VEXILLA

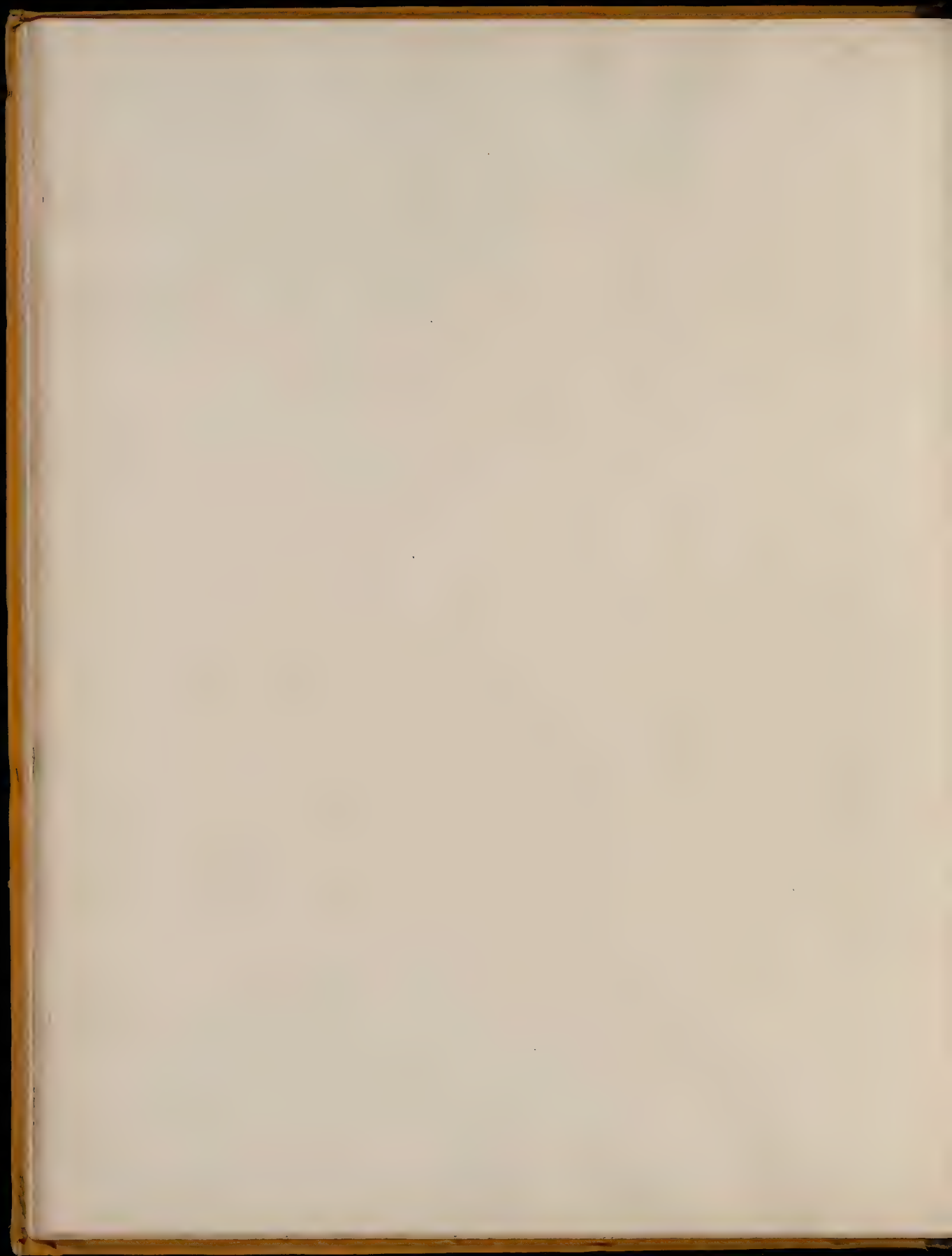
3

DOCTOR

BANNERS OF THE COLLEGES OF BOLOGNA

TWELVE DOCTORS OF CANON LAW.







ES LL • ET QANON VM XII

F

VRBISPONOGBERNAT

TWELVE DOCTORS OF CANON LAW.

GOVERNOR OF BOLOGNA





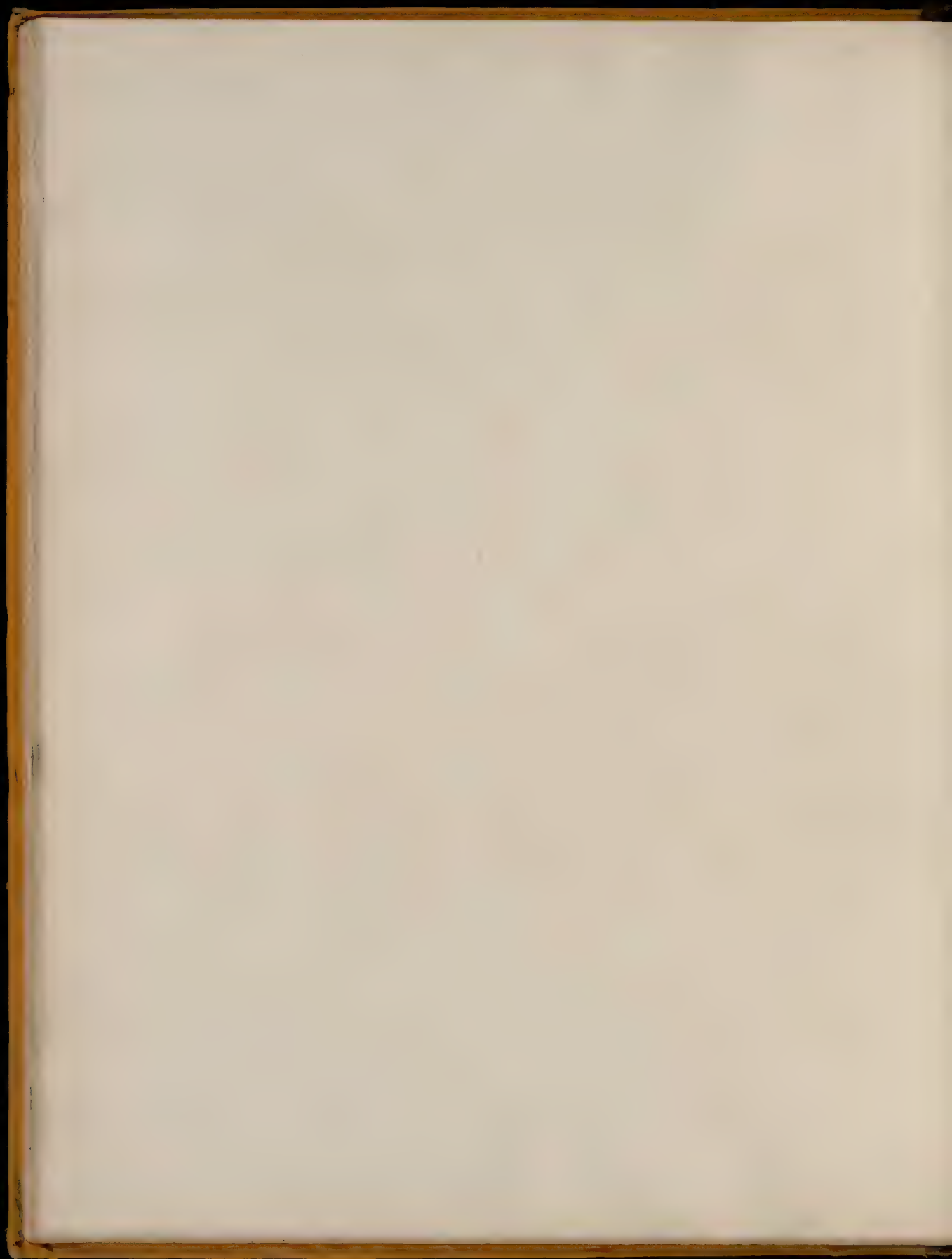


OR VRBIS BONO VEXIL • VEXILLA RVBRA PONTIFICIA CVBICVLAR  
 G

BANNER OF THE CITY OF BOLOGNA

RED BANNERS OF THE POPE'S HOUSEHOLD



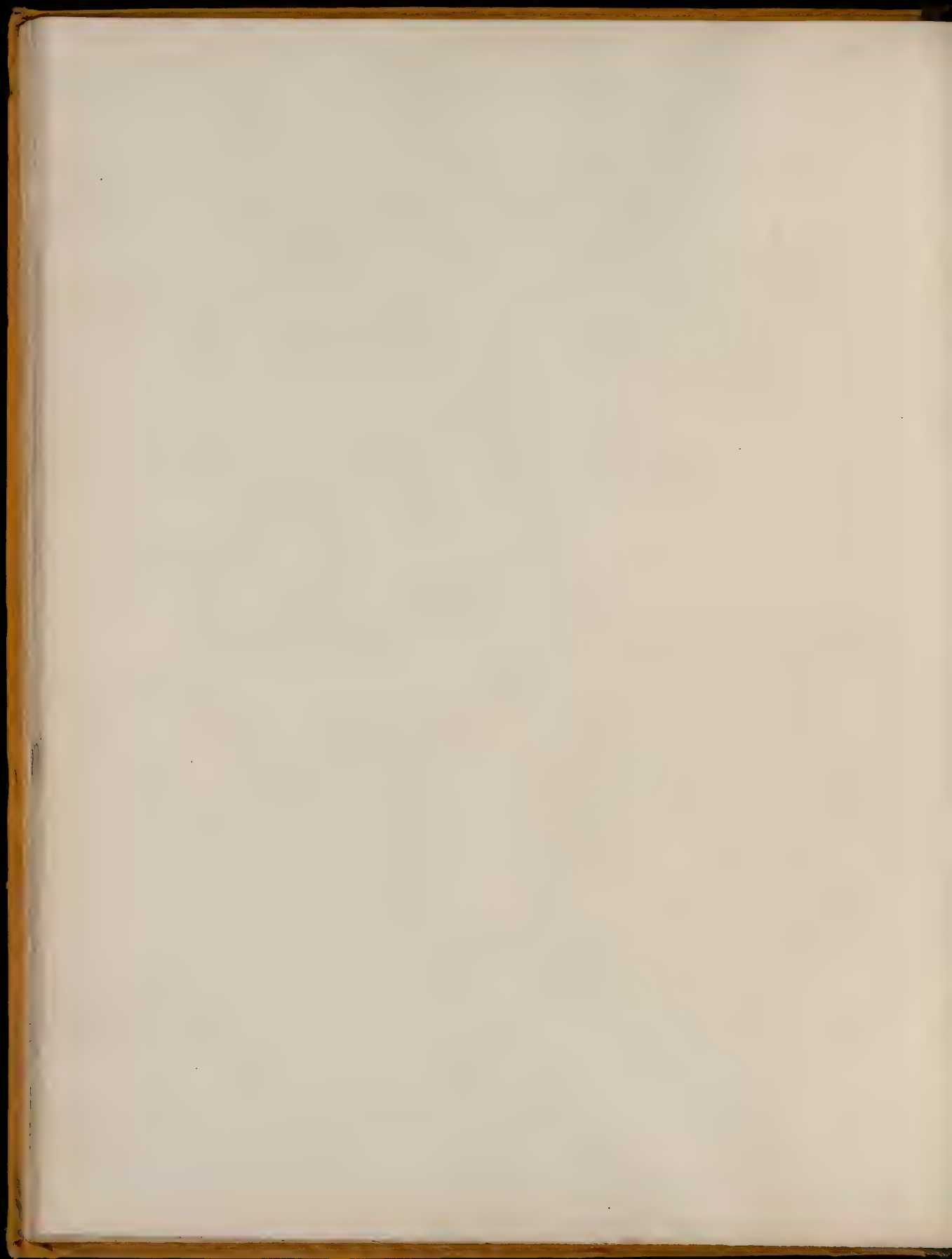




PONT FAMIL DVCS PENNÆ · ANTIQṼPO·ROVEXILS·GEORGII·AQVILA IMPE  
·H

DUKE OF PENNA, CHAMBERLAIN OF THE POPE, AND ATTENDANTS. ANCIENT BANNERS OF THE ROMAN PEOPLE. AND OF ST. GEORGE



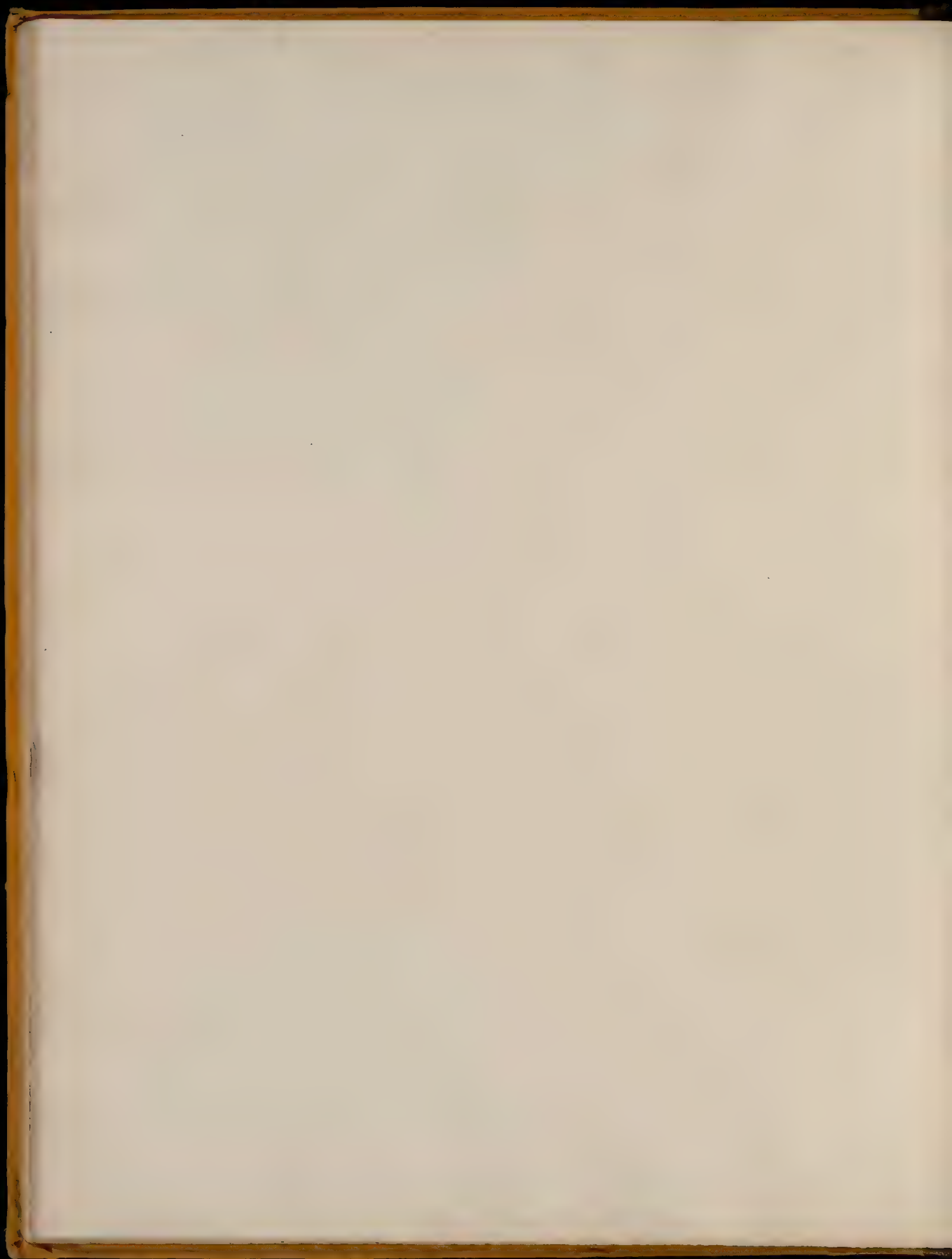


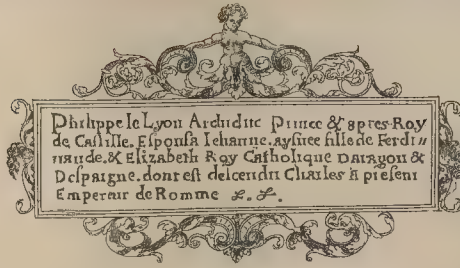
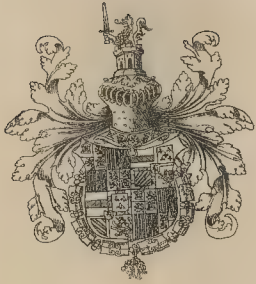


RIL VEXILLACRVCIS·ECCLESIAE·PONTIFICIS EQVISEXGENEROSISS A TOTIDĒ  
I

THE IMPERIAL EAGLE AND BANNERS OF THE CROSS OF THE CHURCH AND THE POPE





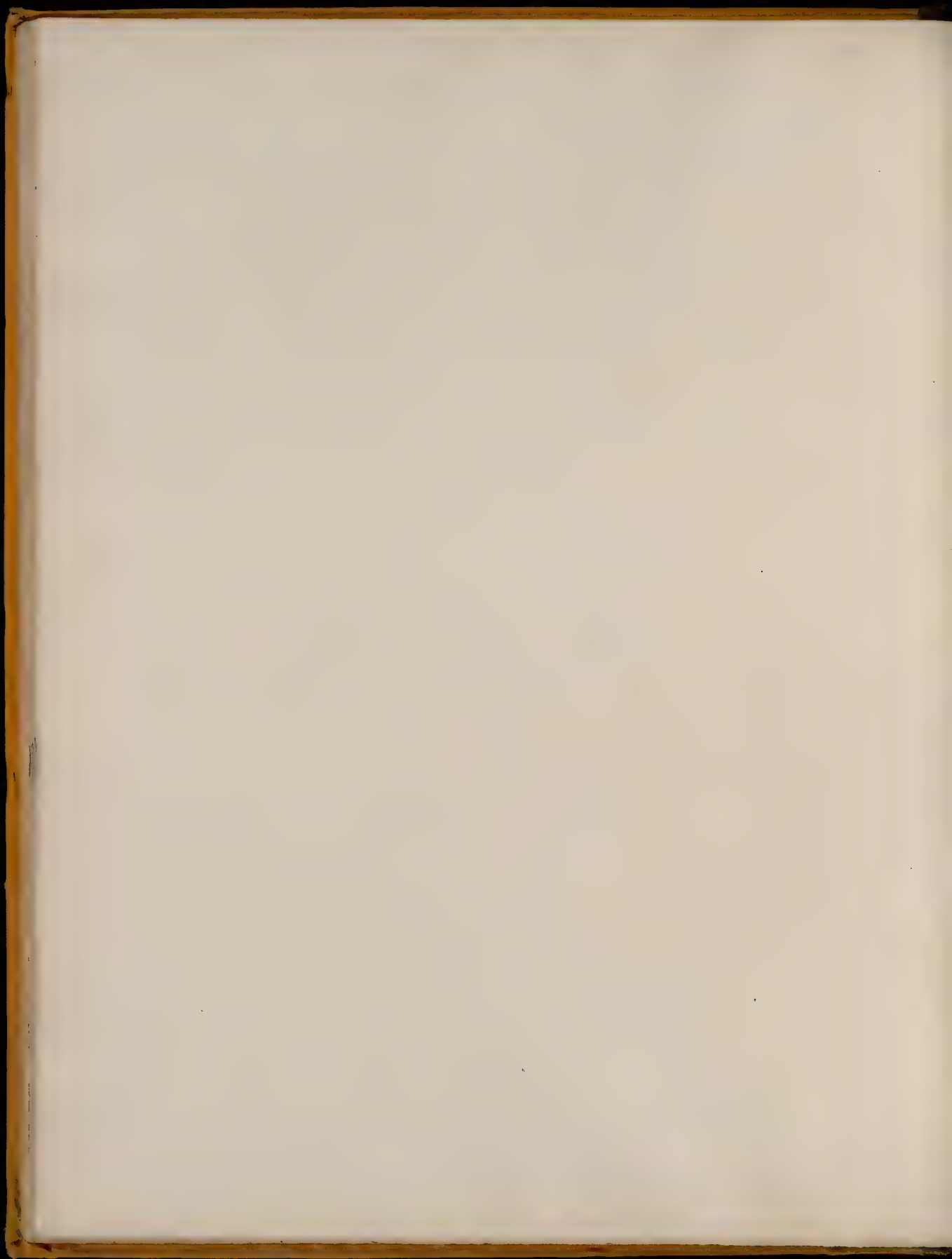


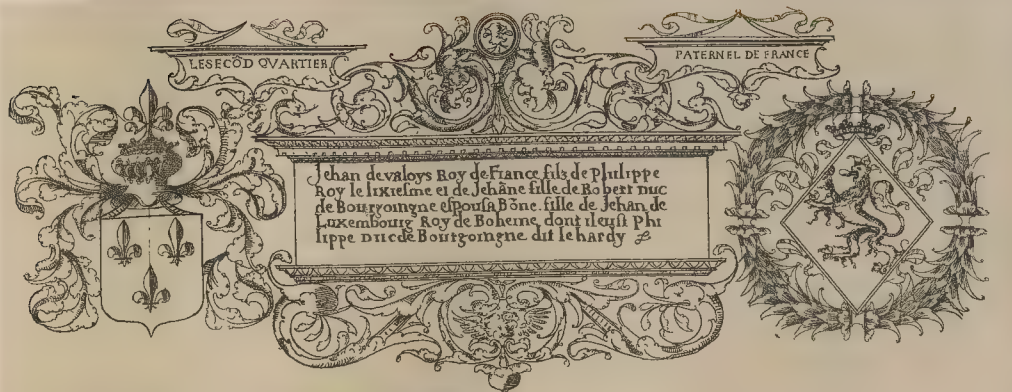
HELICARIUS PRODVCTI

K

SIX HORSES LED BY SIX GROOMS







QVATVORPONTIFICIS CAPELLA

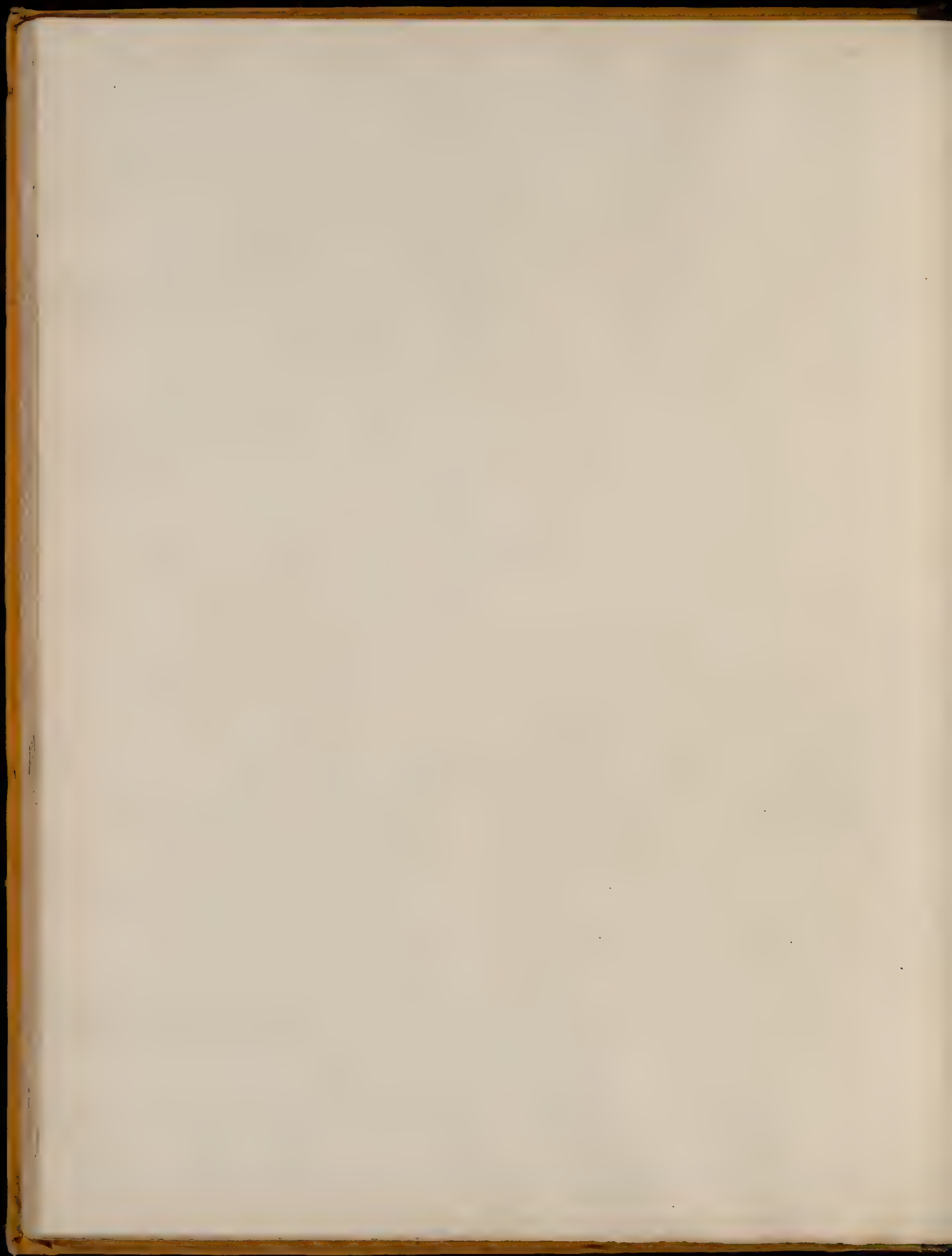
L

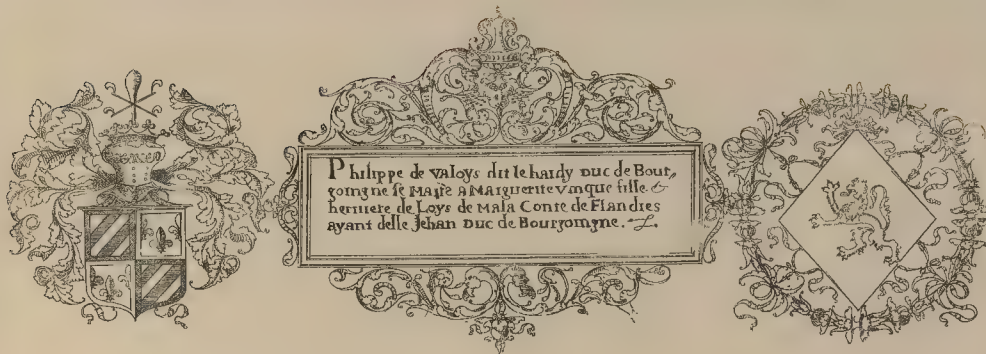
PONT CVBICVLARII SCRIBÆ AV

FOUR HATS OF THE POPE.

PAPAL CHAMBERLAINS







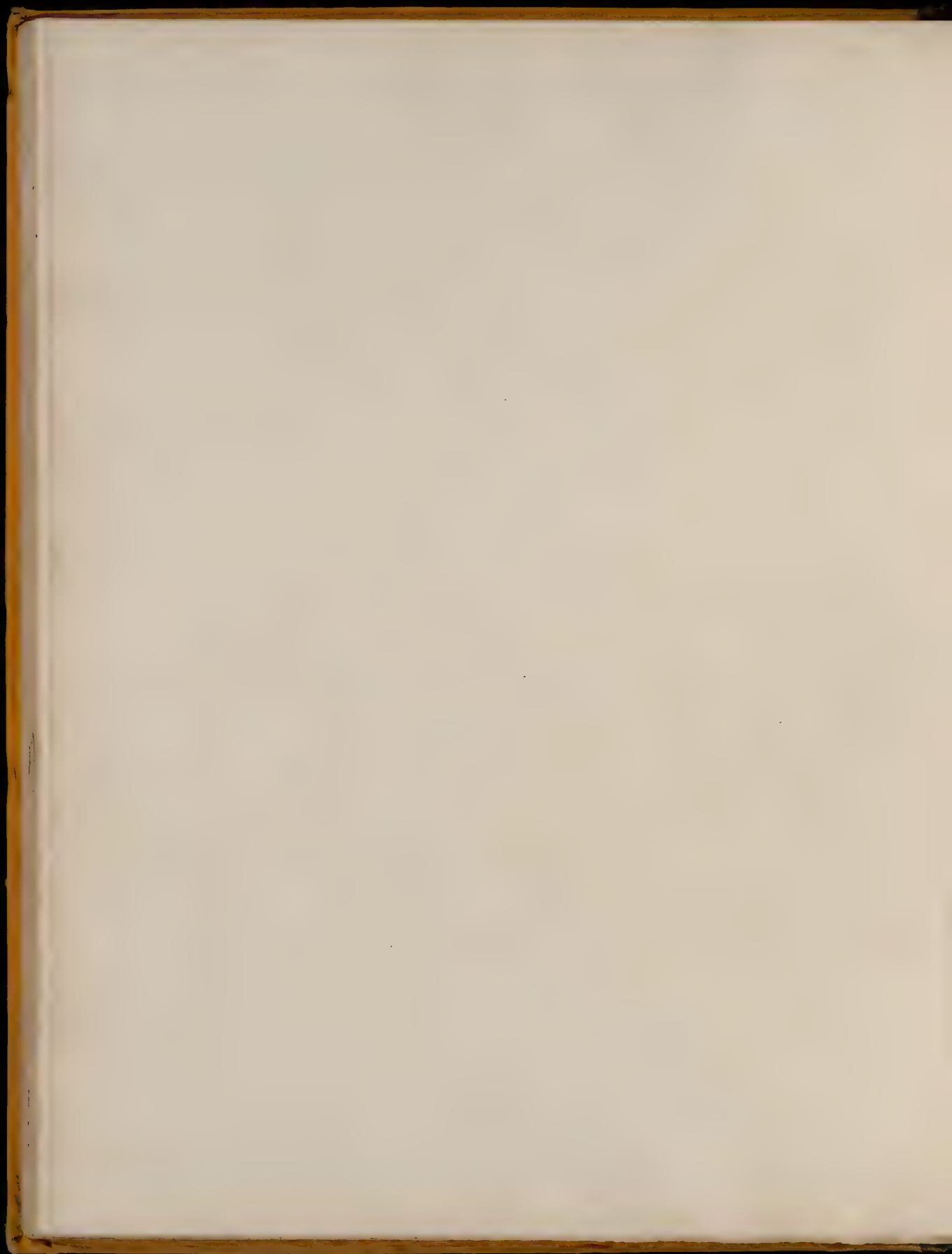
LICI ADVOCATI

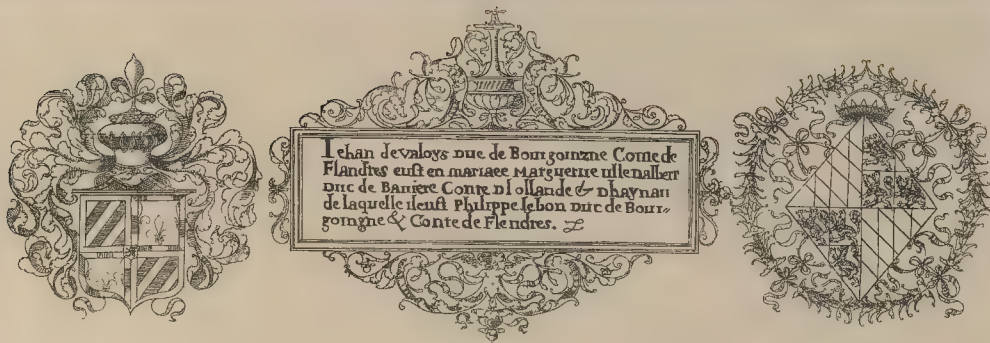
AUDITORES ROTAE

· M ·

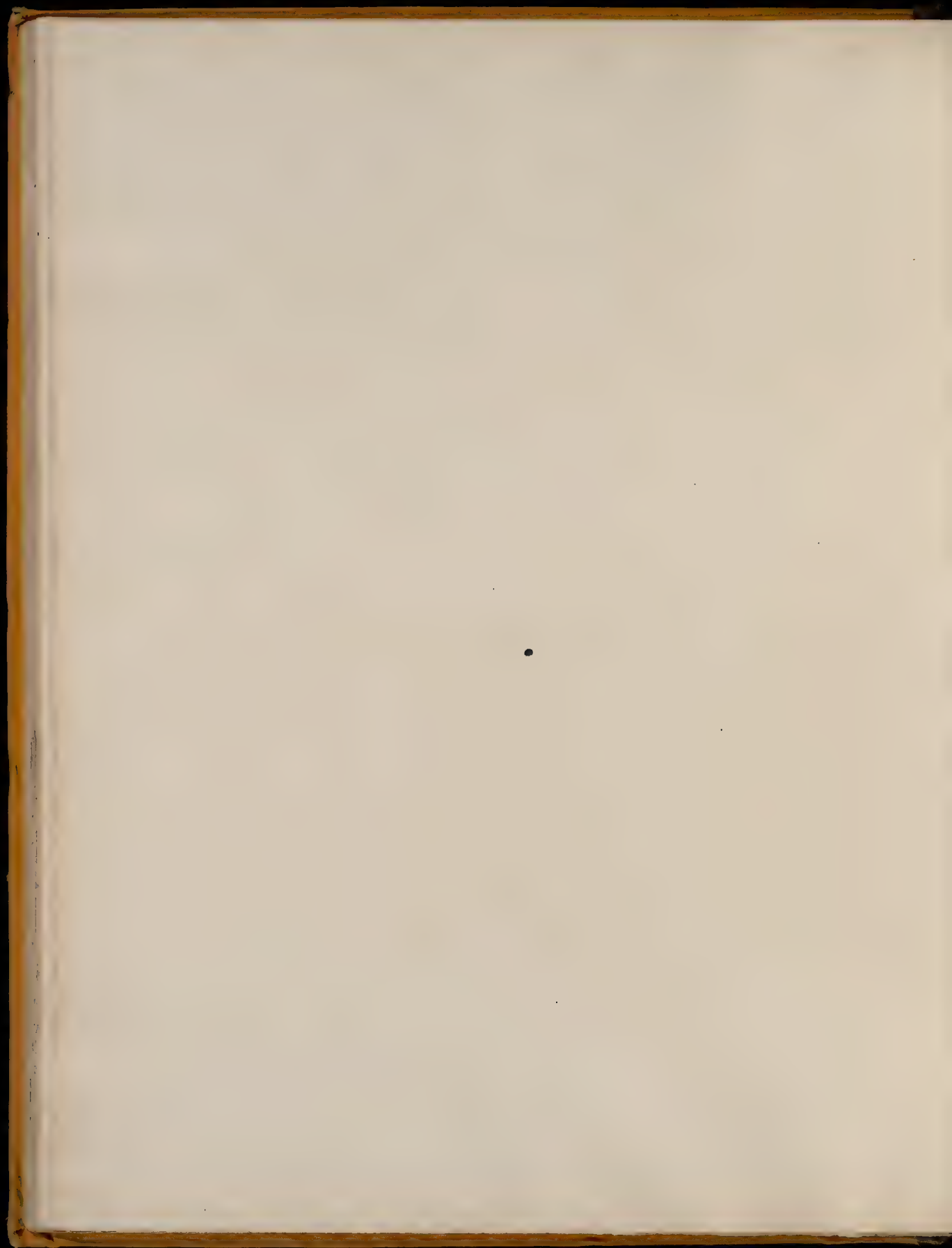
SECRETARIES, COUNSELLORS, ADVOCATES, AUDITORS OF THE ROTA



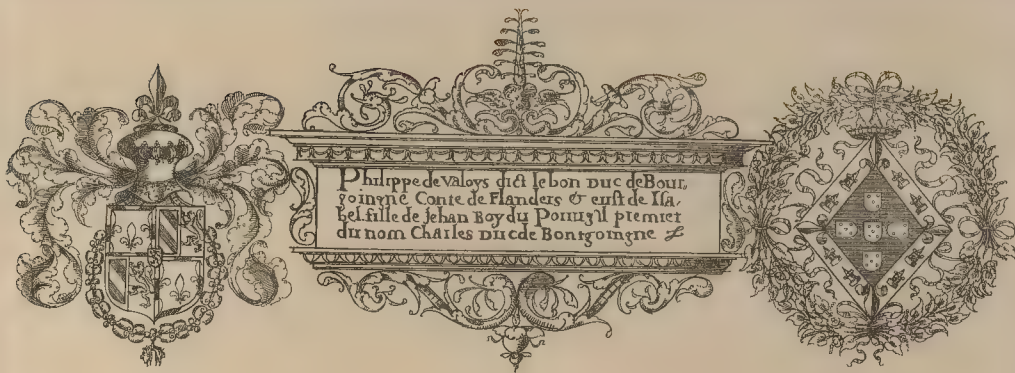




TVBICINES N





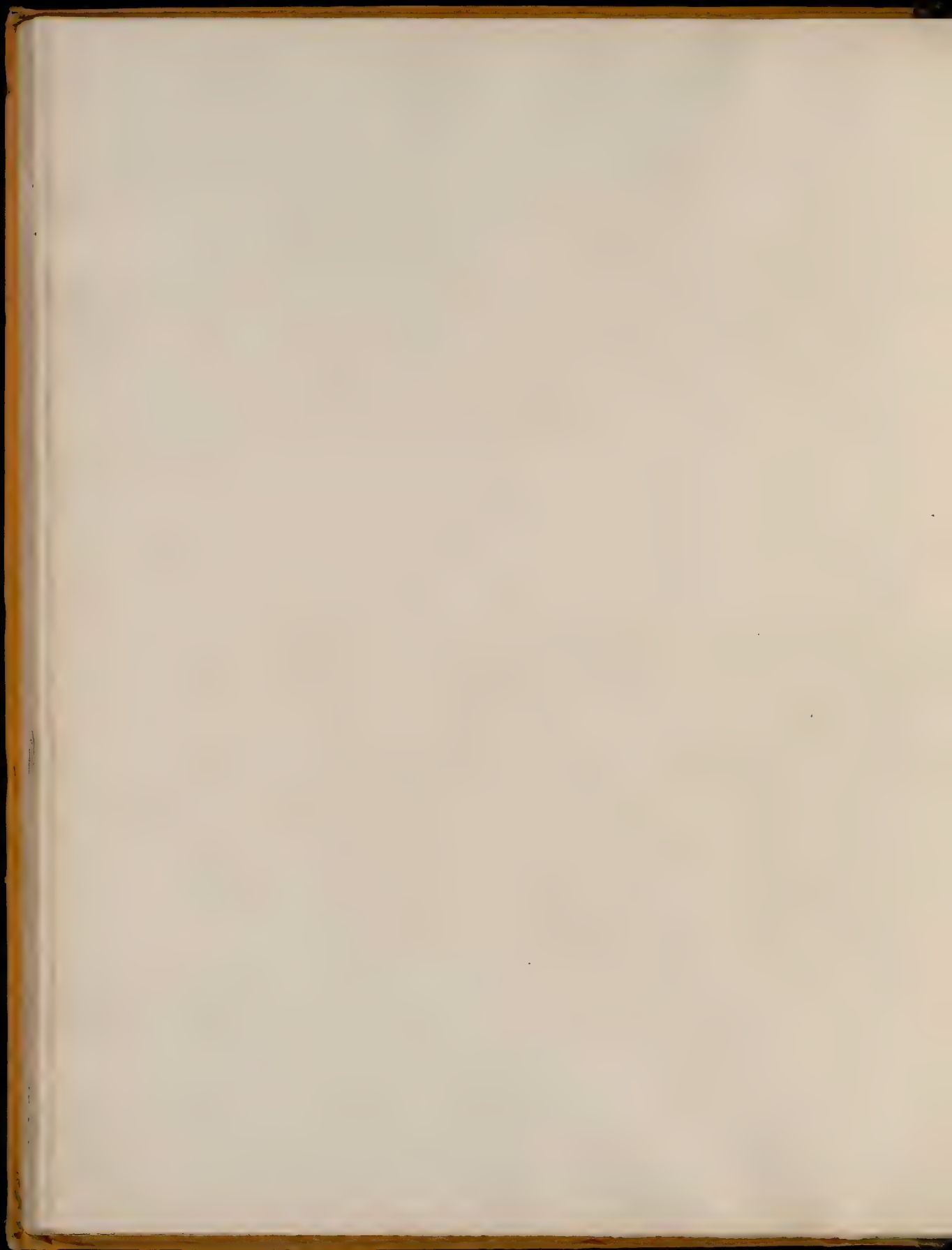


CORYNOPHORI

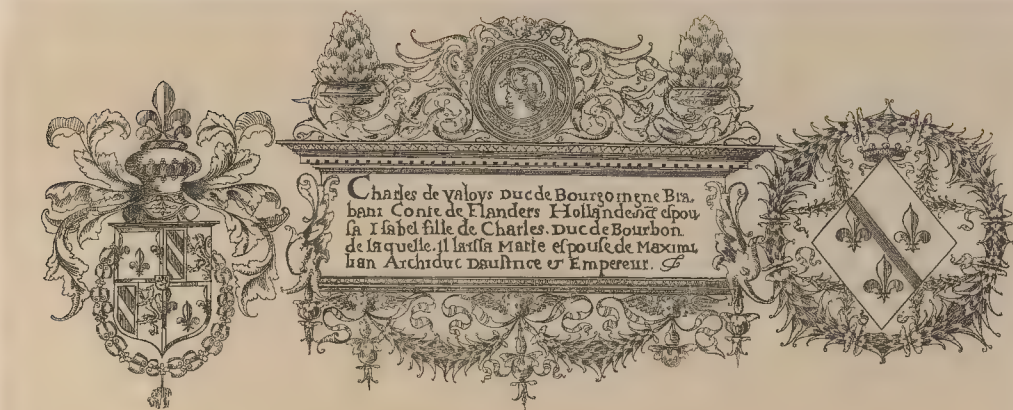
VIRGIFERI HOSTIARII IANITORES

· O ·

MACERS, VERGERS, HOSTIARIES, PORTERS







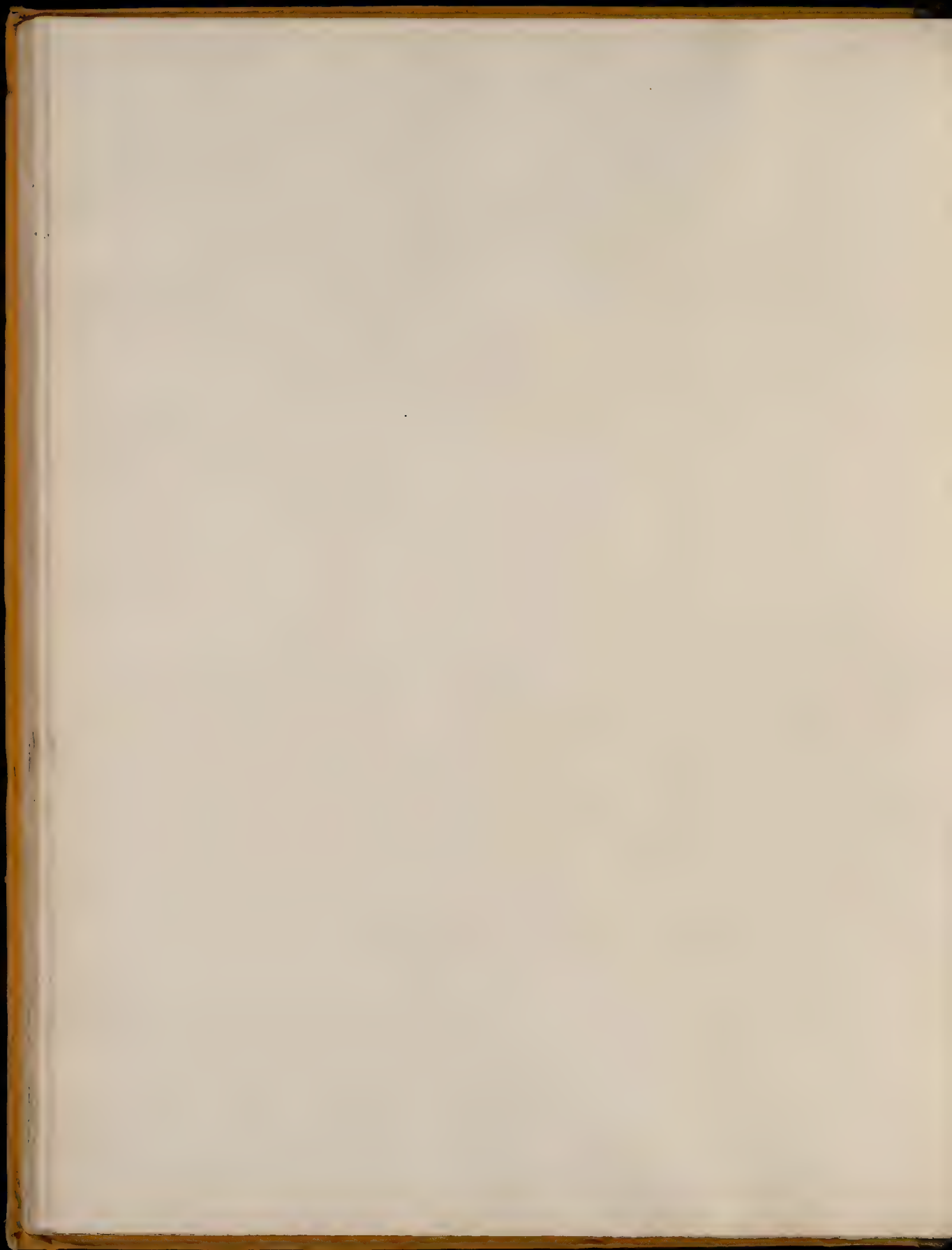
HERALDI

DIVERSORVM

P.

HERALDS; AMBASSADORS OF VARIOUS STATES

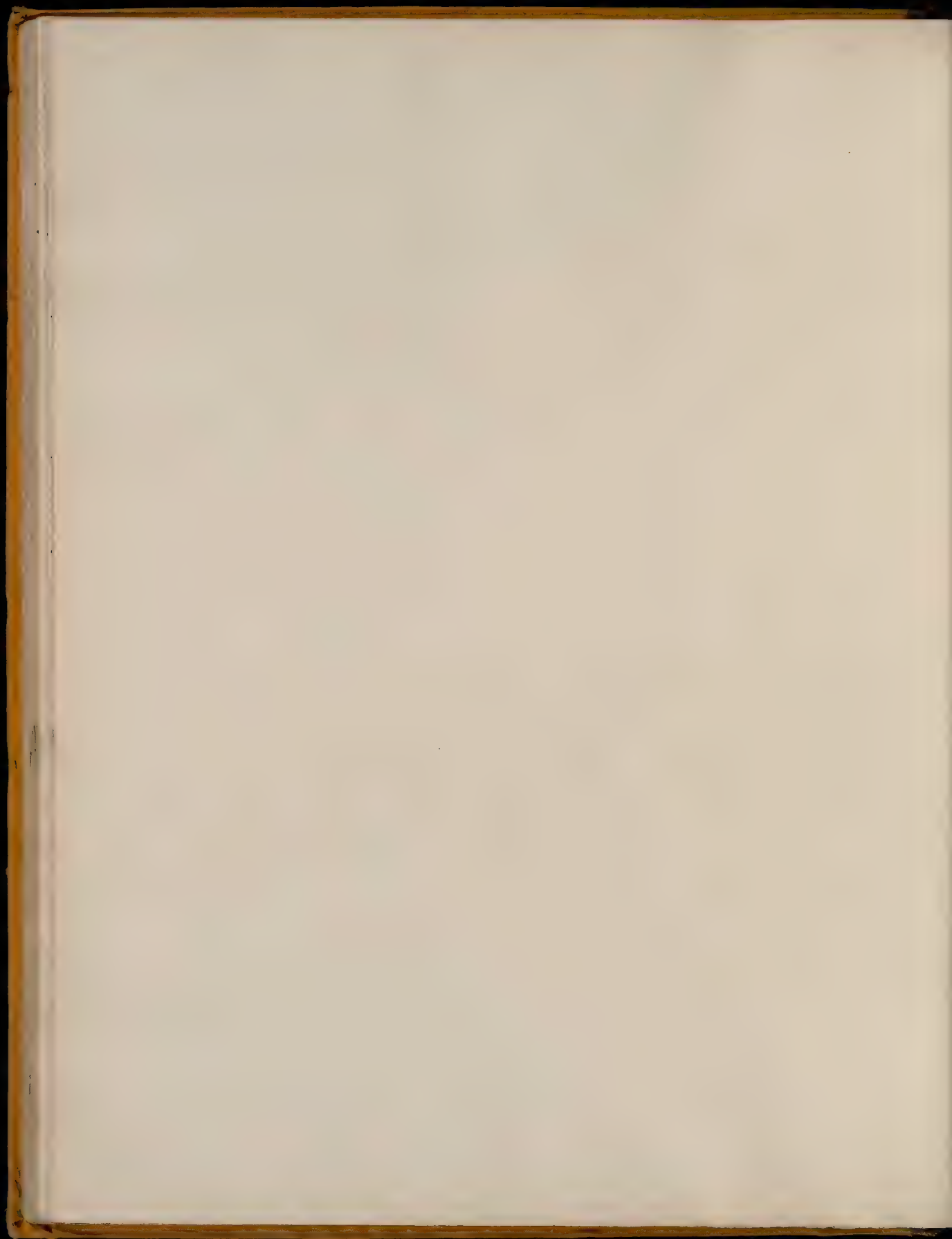






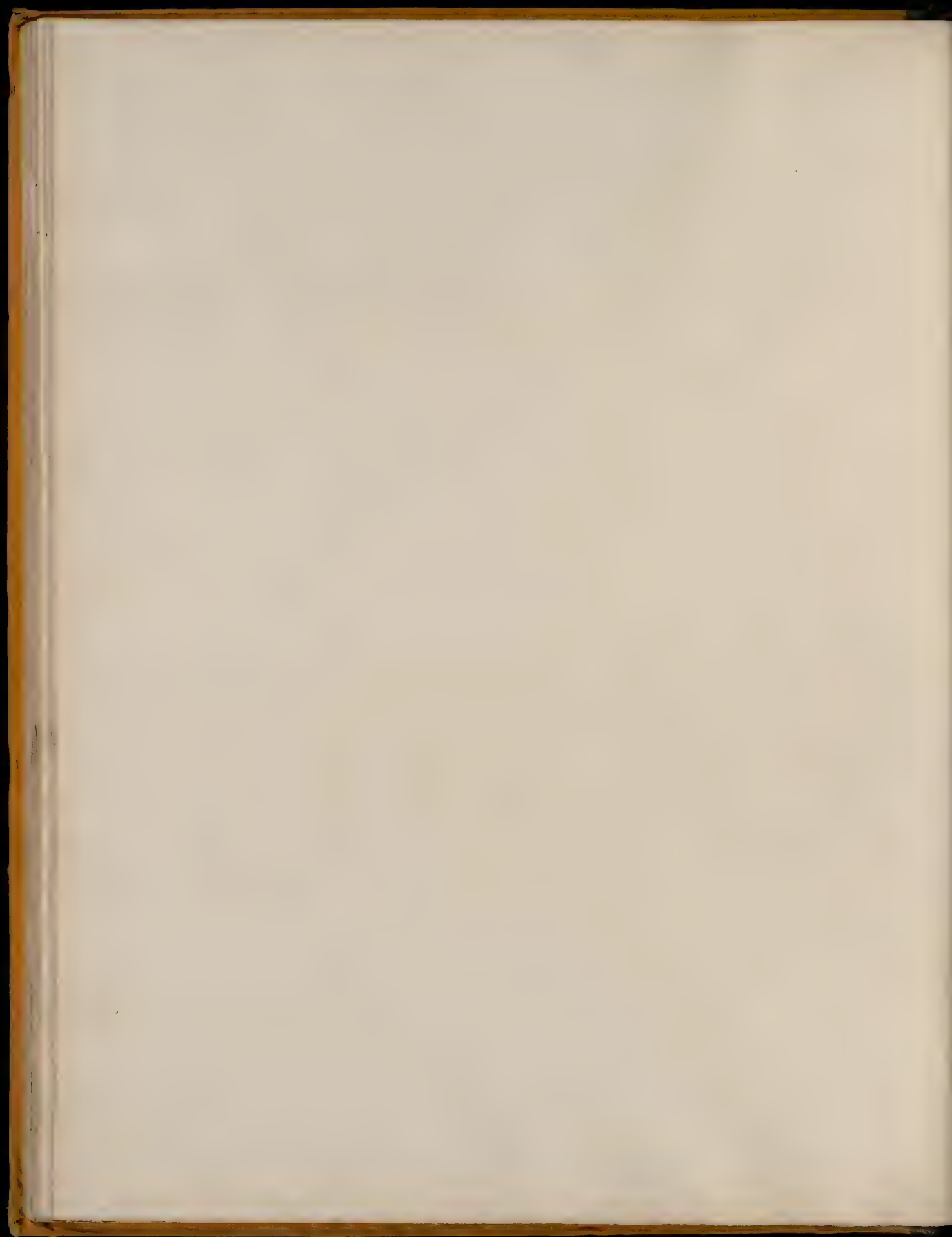
POPVLORVM ORATORE S

PASTORALE PONTIFICIS BACVLV









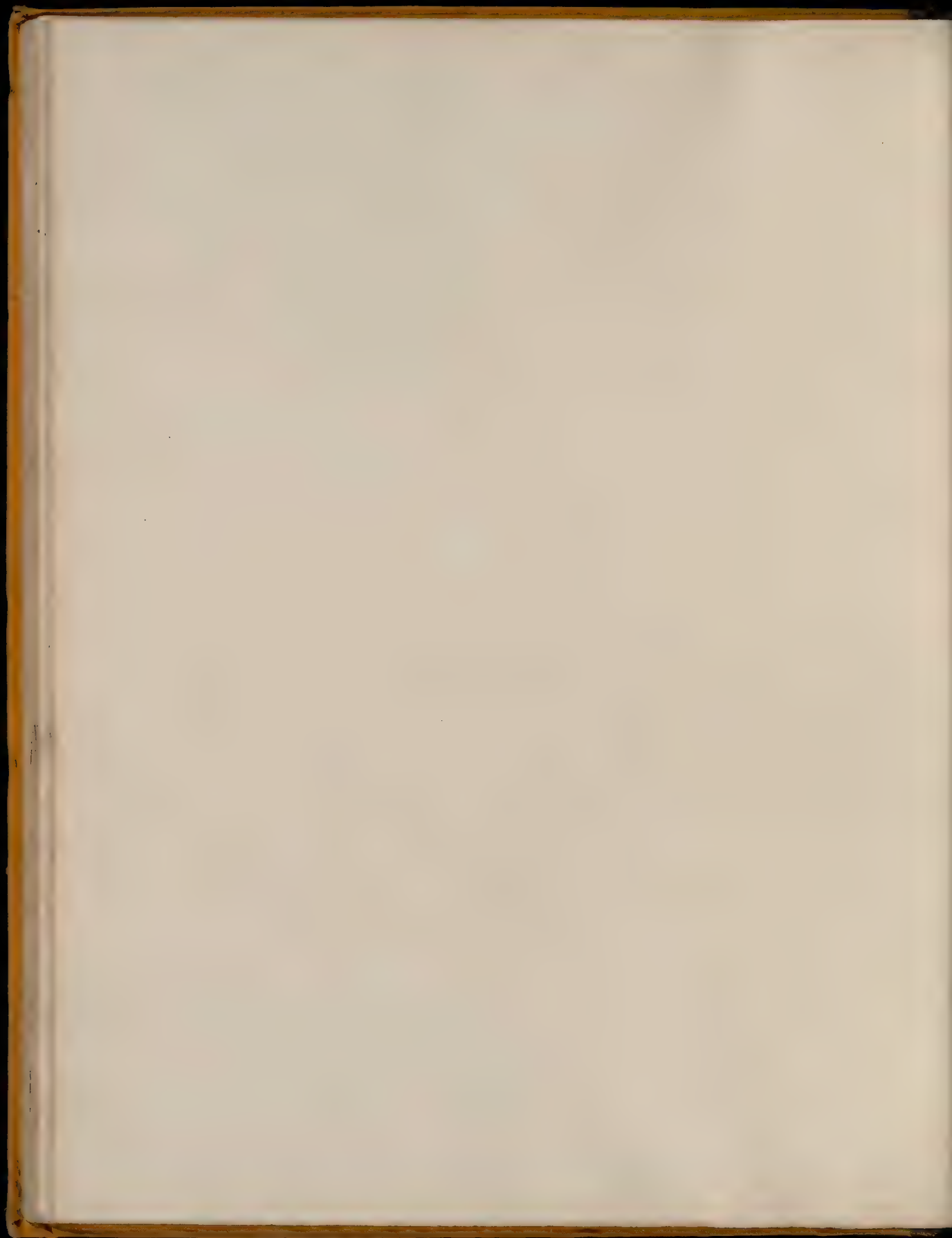


AEDAE SANCTA EVCHARISTIA BONON PATRICIIS AC MEDICIN DOCTORIBUS TIP

• S •

THE HOLY EUCHARIST, ATTENDED BY PATRICIANS OF BOLOGNA AND DOCTORS OF MEDICINE

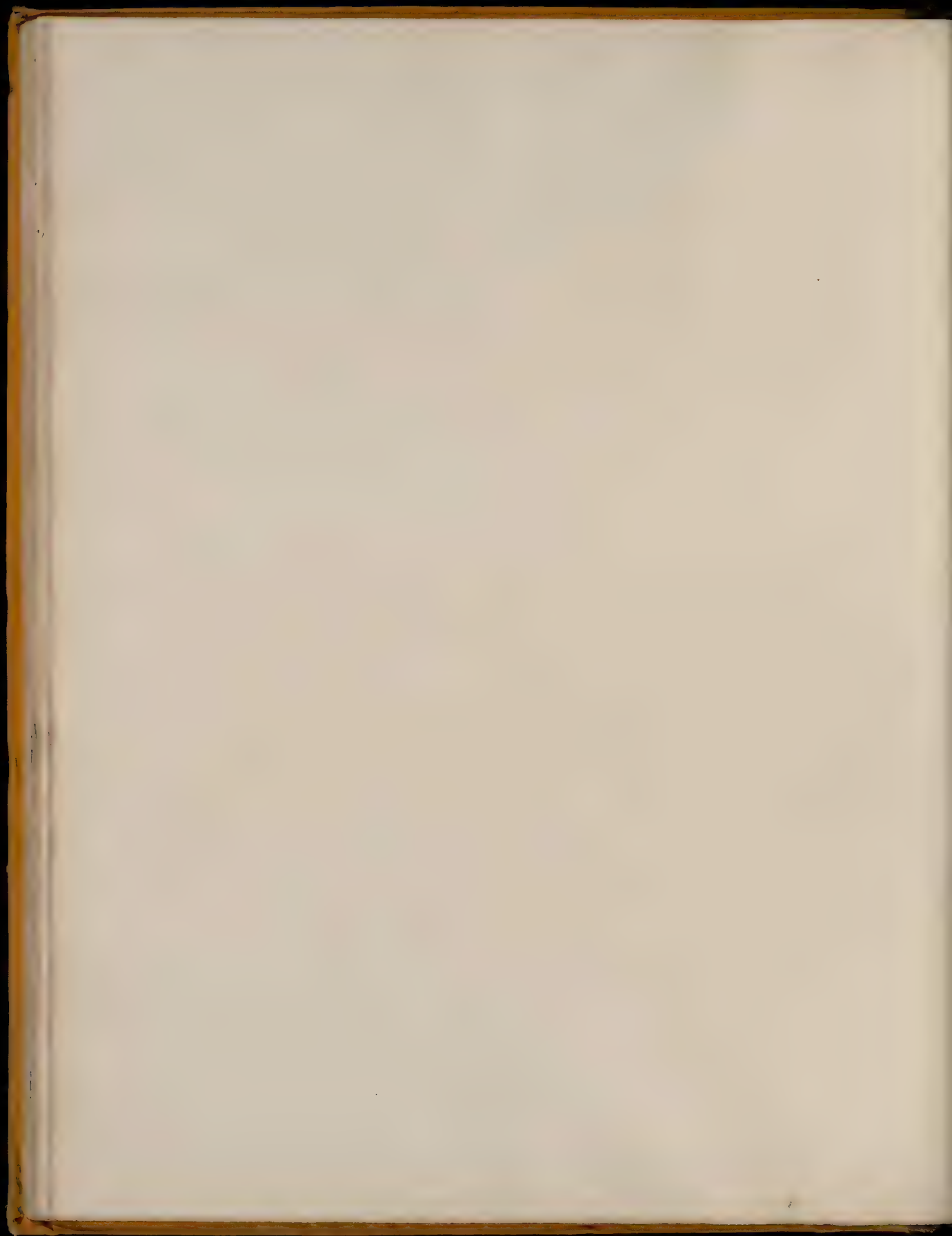




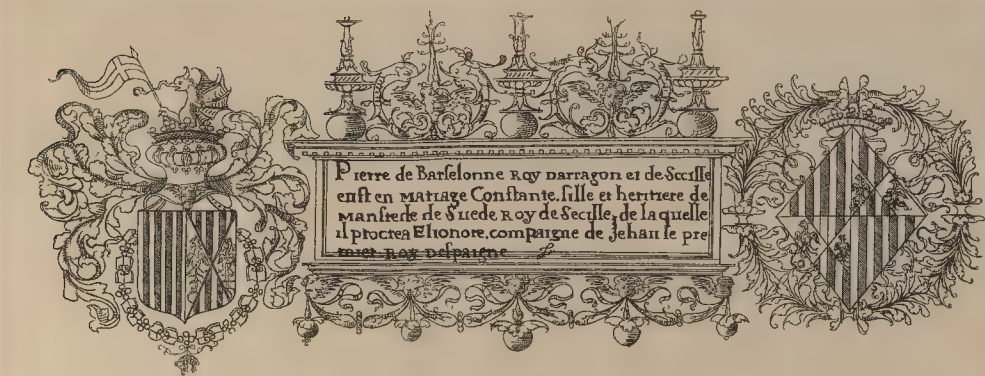


ATA PONT SACRISTA VARI PRINCIPES COMITES MARCHIONES DVCE  
T

PAPAL SACRISTAN. VARIOUS PRINCES, COUNTS, MARQUESSSES, DUKES

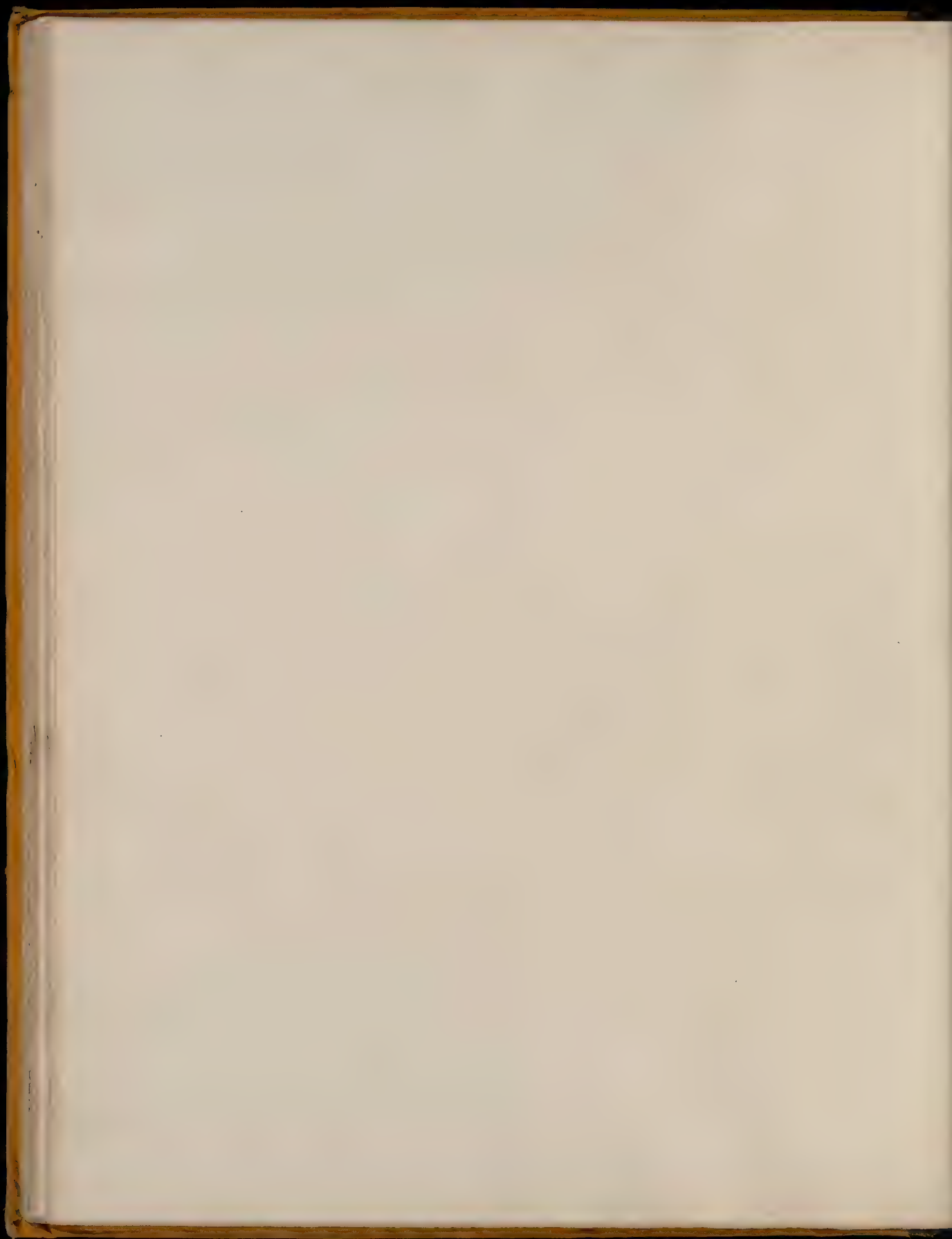




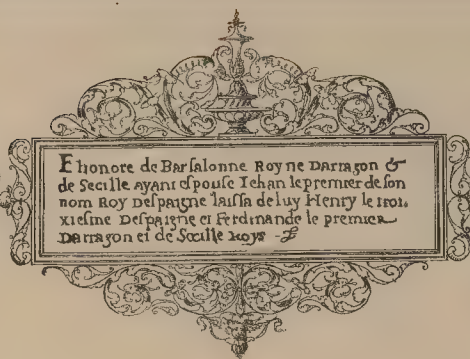


DIVERSARVMQVE NATIONVM LINGVARVMQVE SATRAPAE VIRI NOBILES  
 V.

GREAT NOBLES OF VARIOUS COUNTRIES





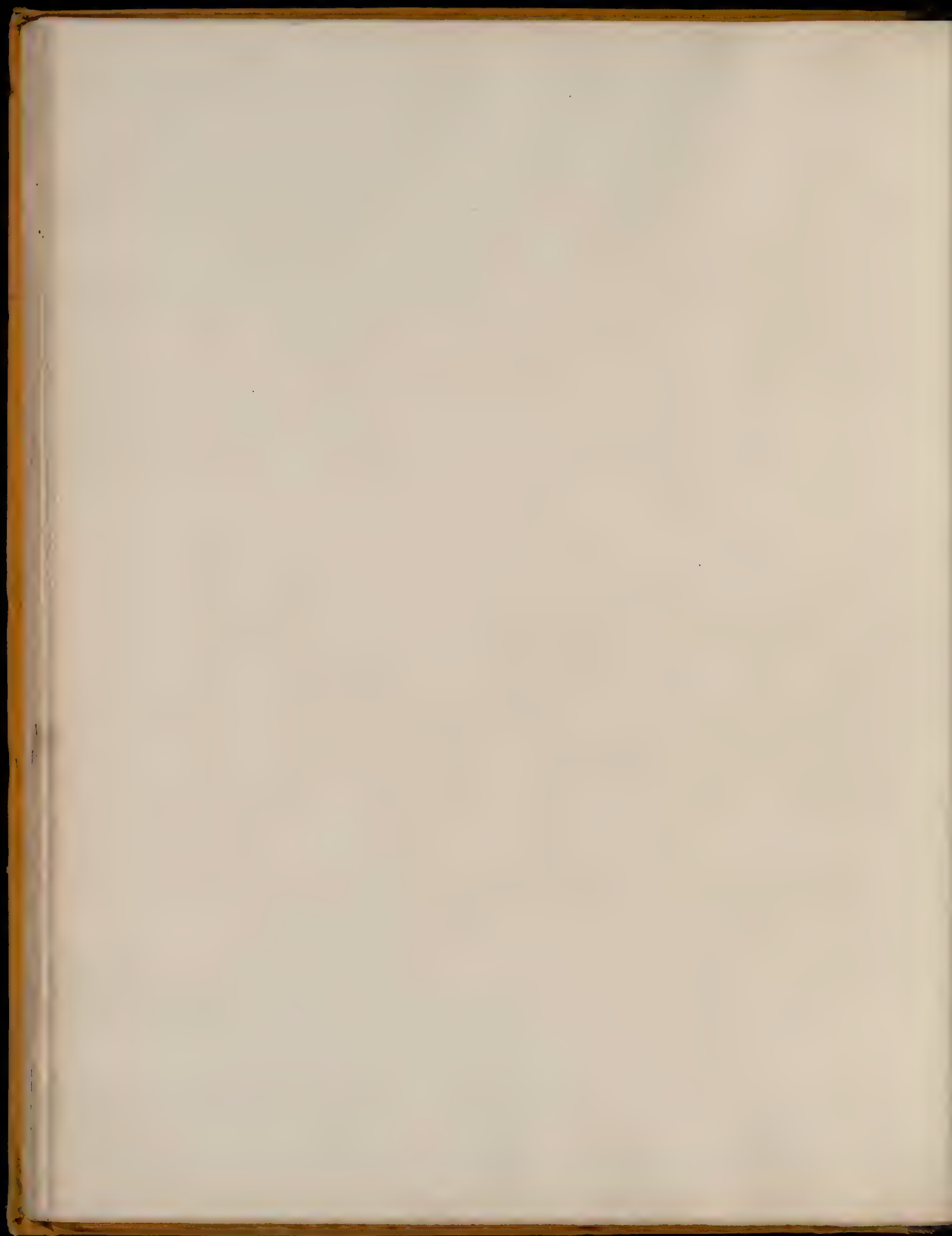


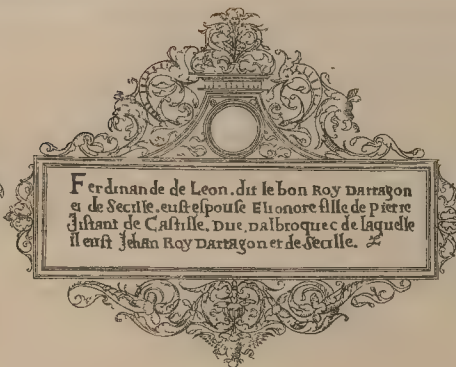
ET POTENTES

·X·

CAESAREI





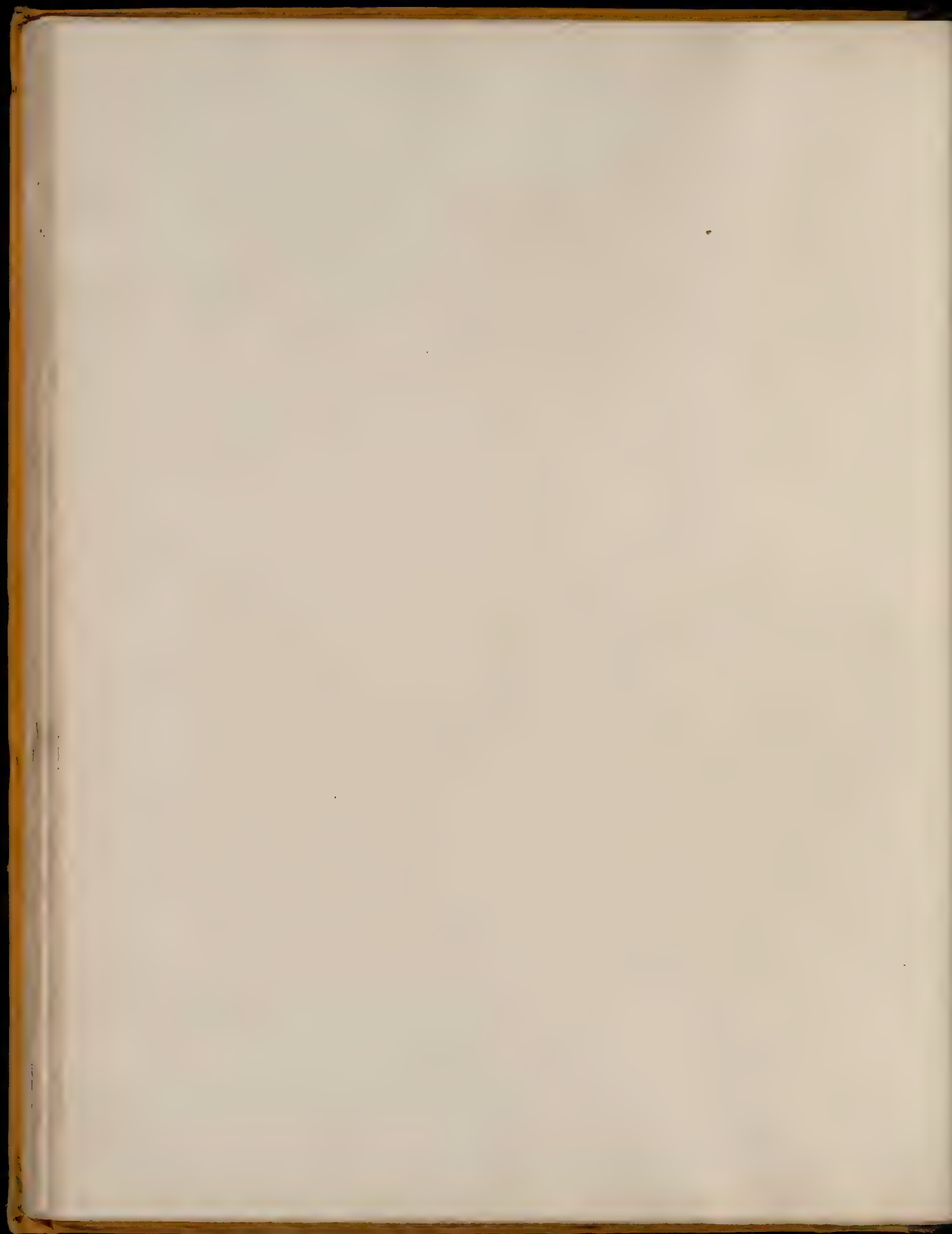


ARCHITRICLINI SIVE MGRIDOMVS

MAGNVS ARCHITRICLINVS ADRIA

Y

HIGH CHAMBERLAIN, ADRIAN COUNT ASFORD

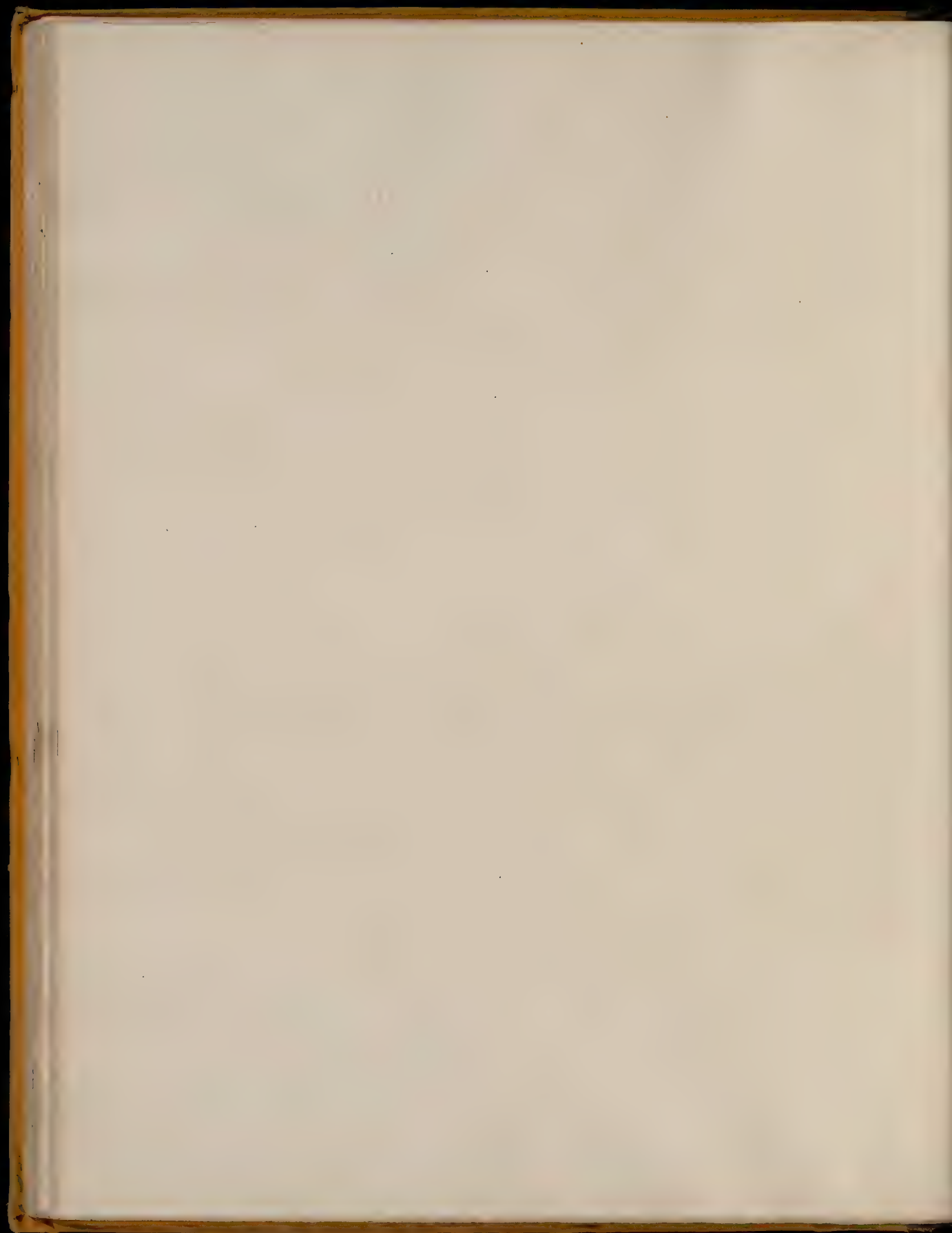


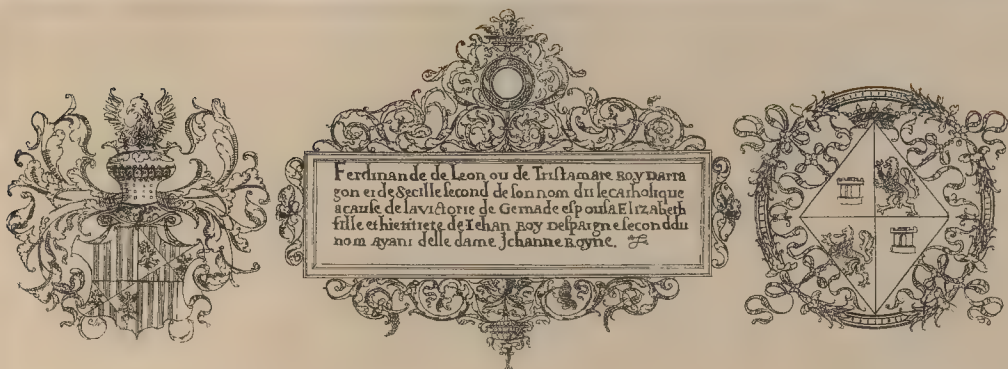




NV S COMES ARHODIO BVRCV NDV S HERALDV S IN SIGNEN VMI S MA SPARGENS.

Z





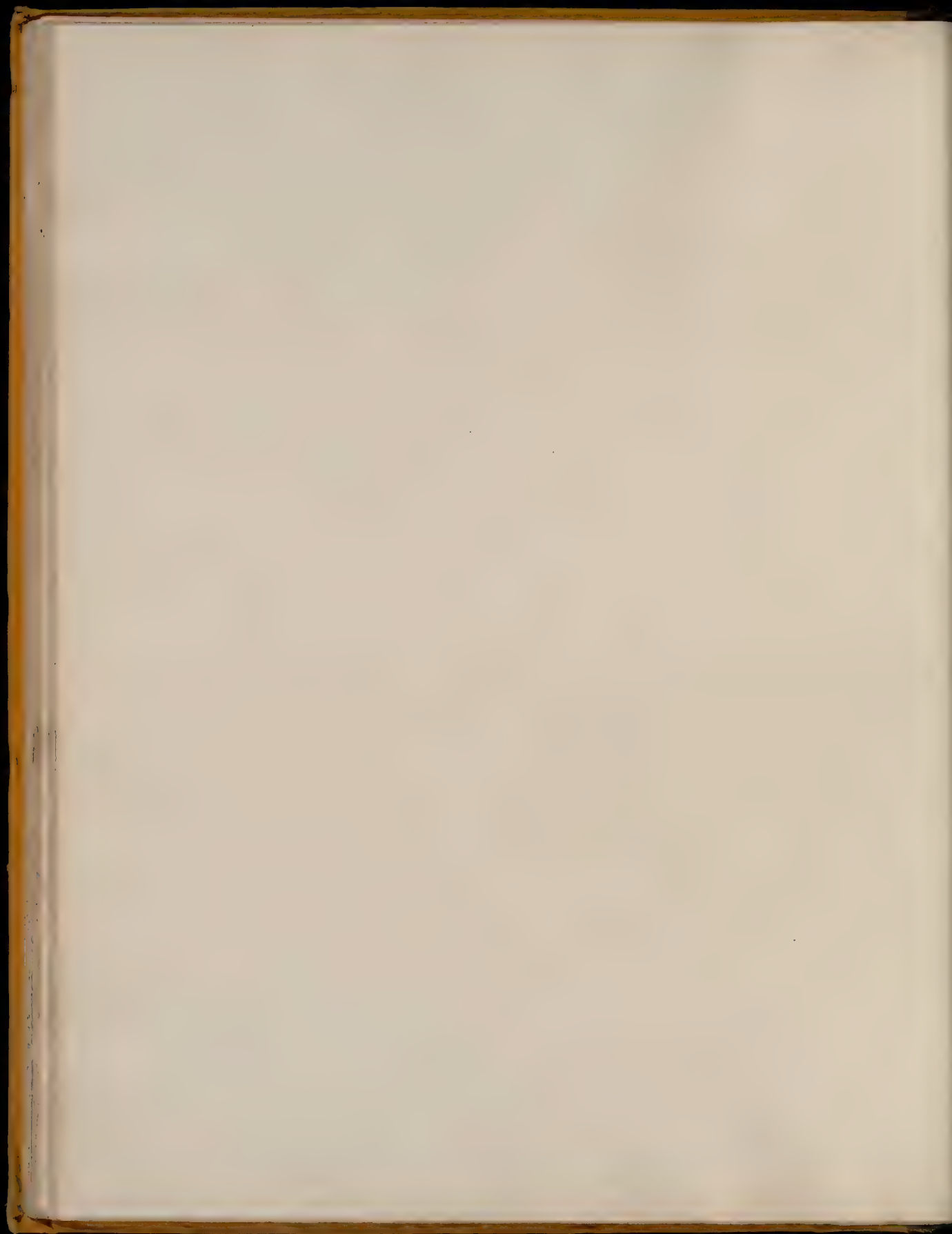
COLLEGIVM CARDINALIVM

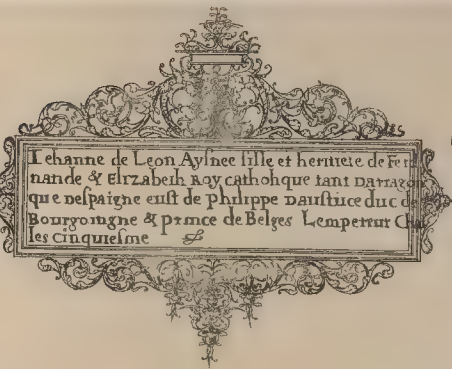
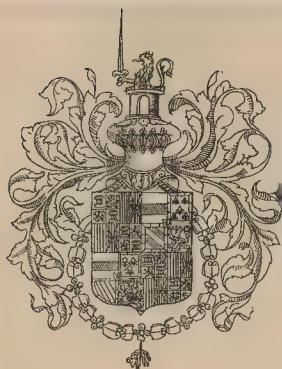
BONIFACIVS PALEOLOGVS MA

· M ·

COLLEGE OF CARDINALS

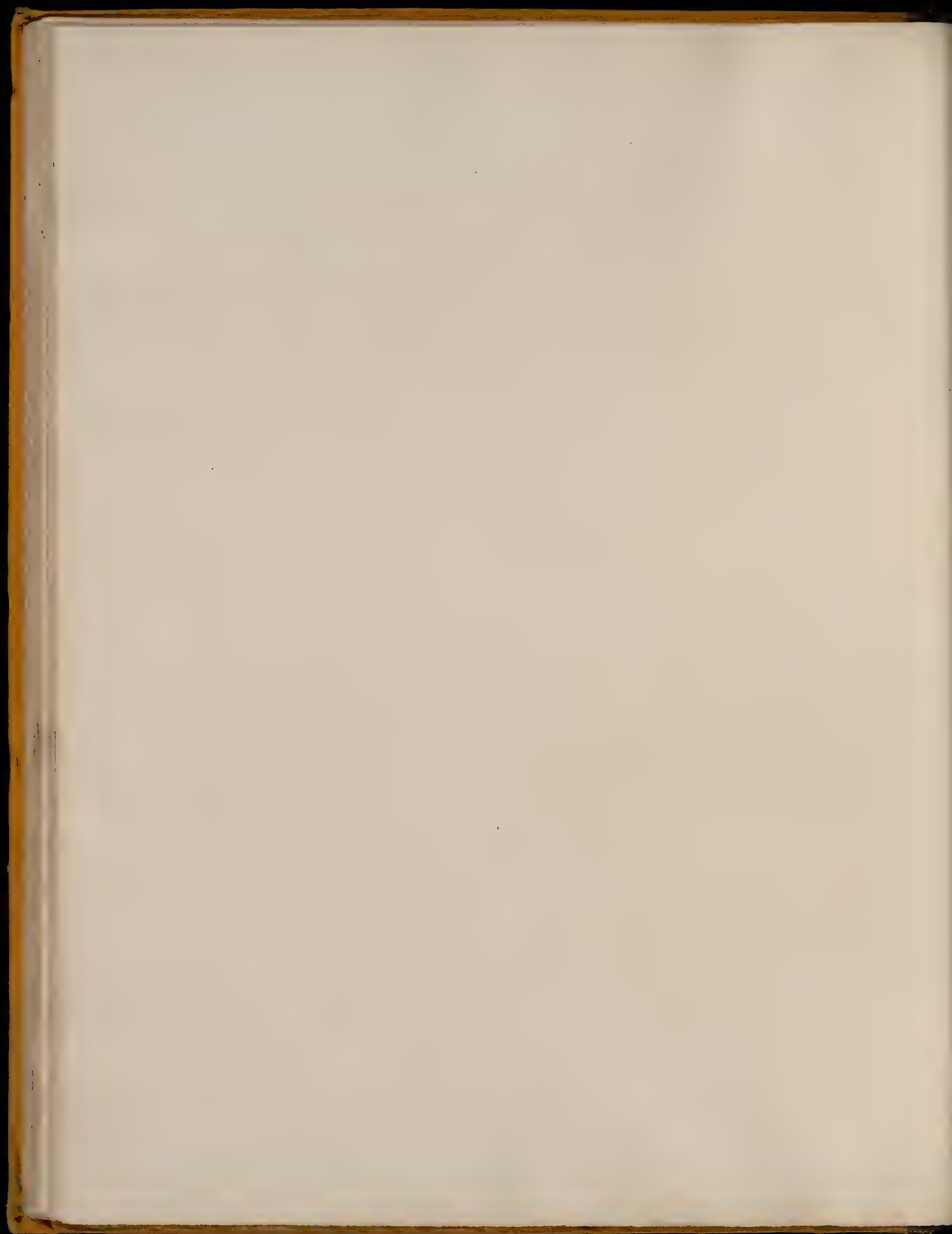




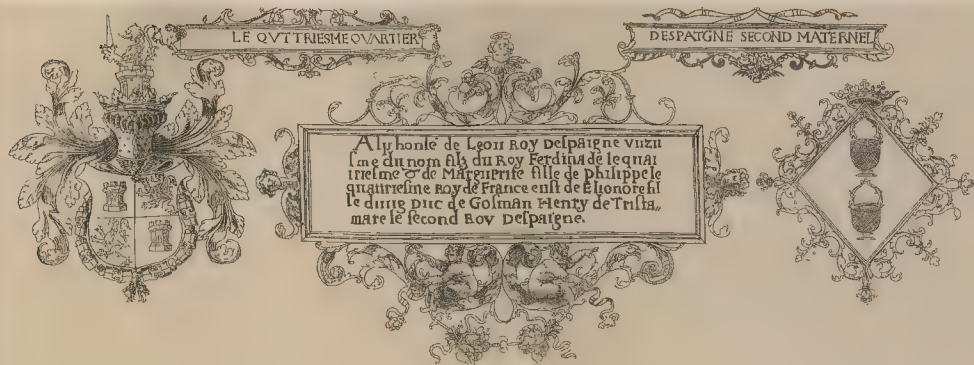


A RCHIO MON·FER·CV·SCEPTRO IMP· FRANCISCO MARIA DV·XVRBINI GLADI·IMI·FERENS  
BB

BONIFAZIO PALEOLOGUS, MARQUESS OF MONFERRATO, WITH IMPERIAL SCEPTRE; FRANCISCO MARIA, DUKE OF URBINO, BEARING IMPERIAL SWORD

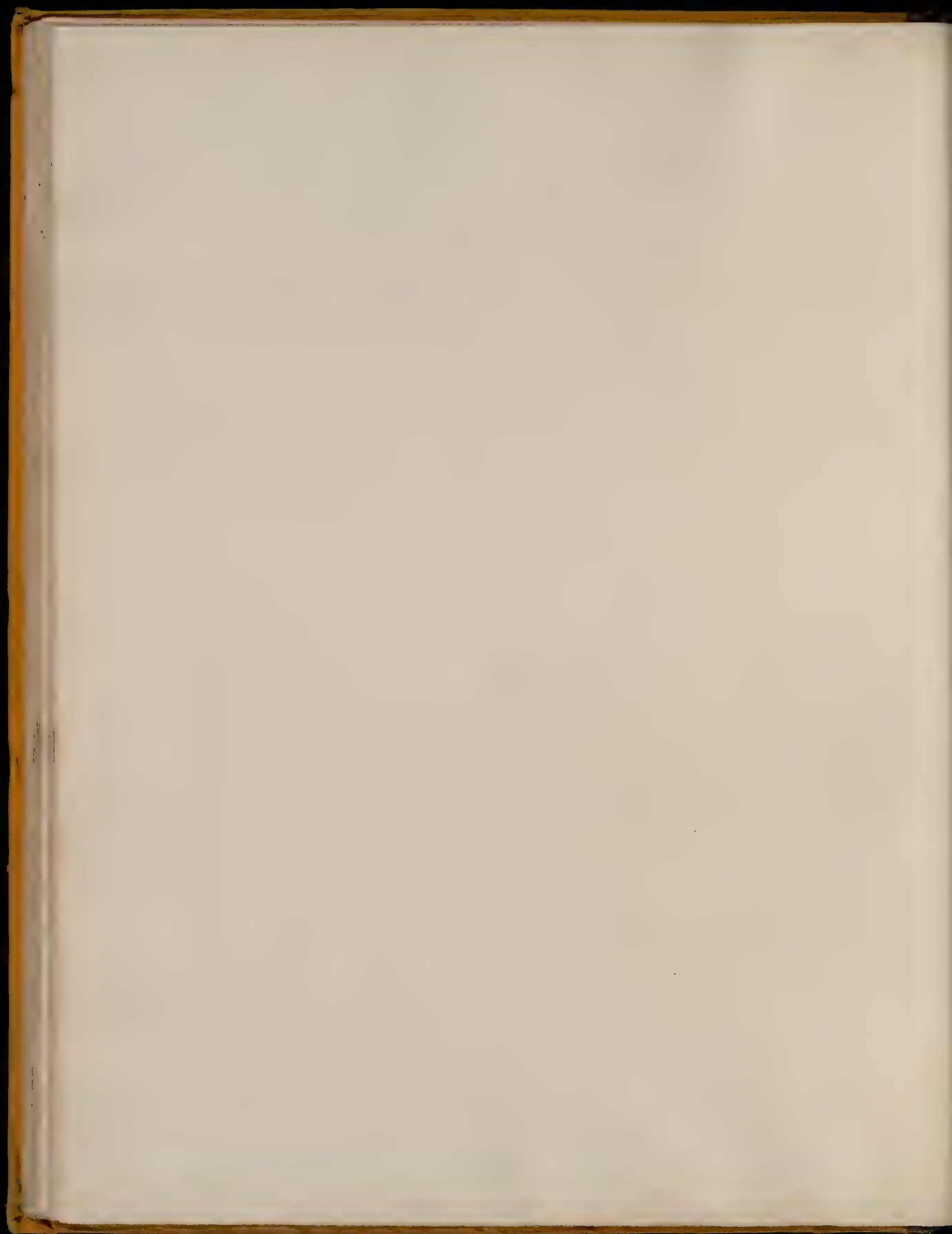


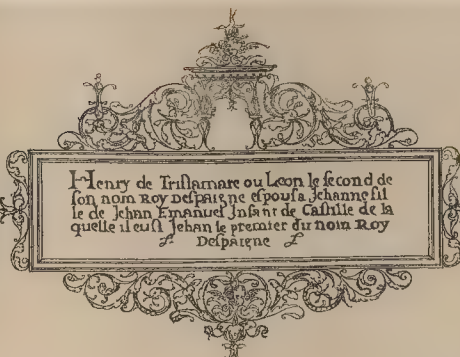




PHILIP PALATIN RHE ET BAV DV CIB CV AVREO POMO CAROLDV X SABAVD IMP DIADEMATENENS  
CC.

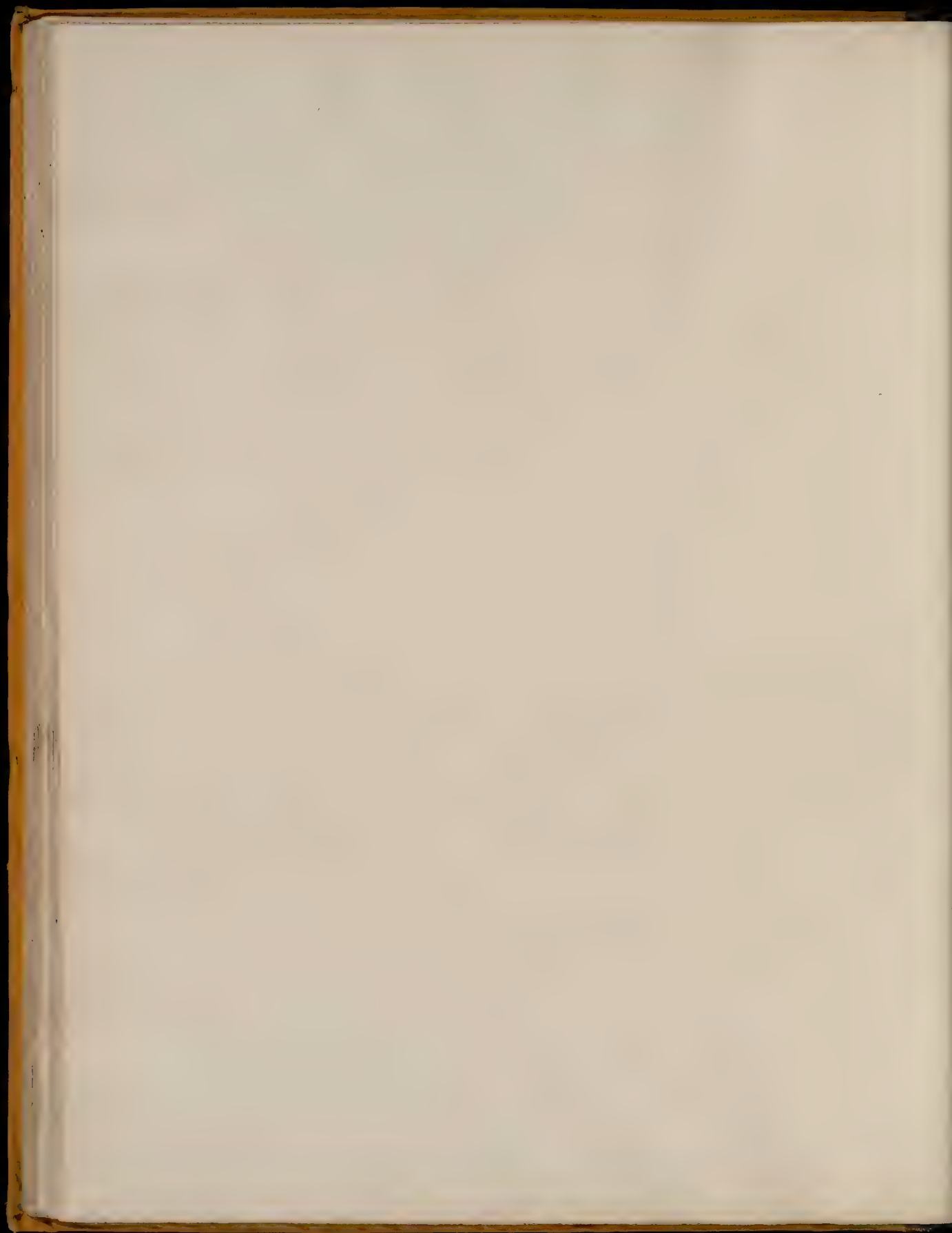
PHILIP, COUNT PALATINE OF THE RHINE AND DUKE OF BAVARIA, BEARING THE ORB; CHARLES, DUKE OF SAVOY, BEARING THE IMPERIAL CROWN





GUARDS WITH PARTIZANS.

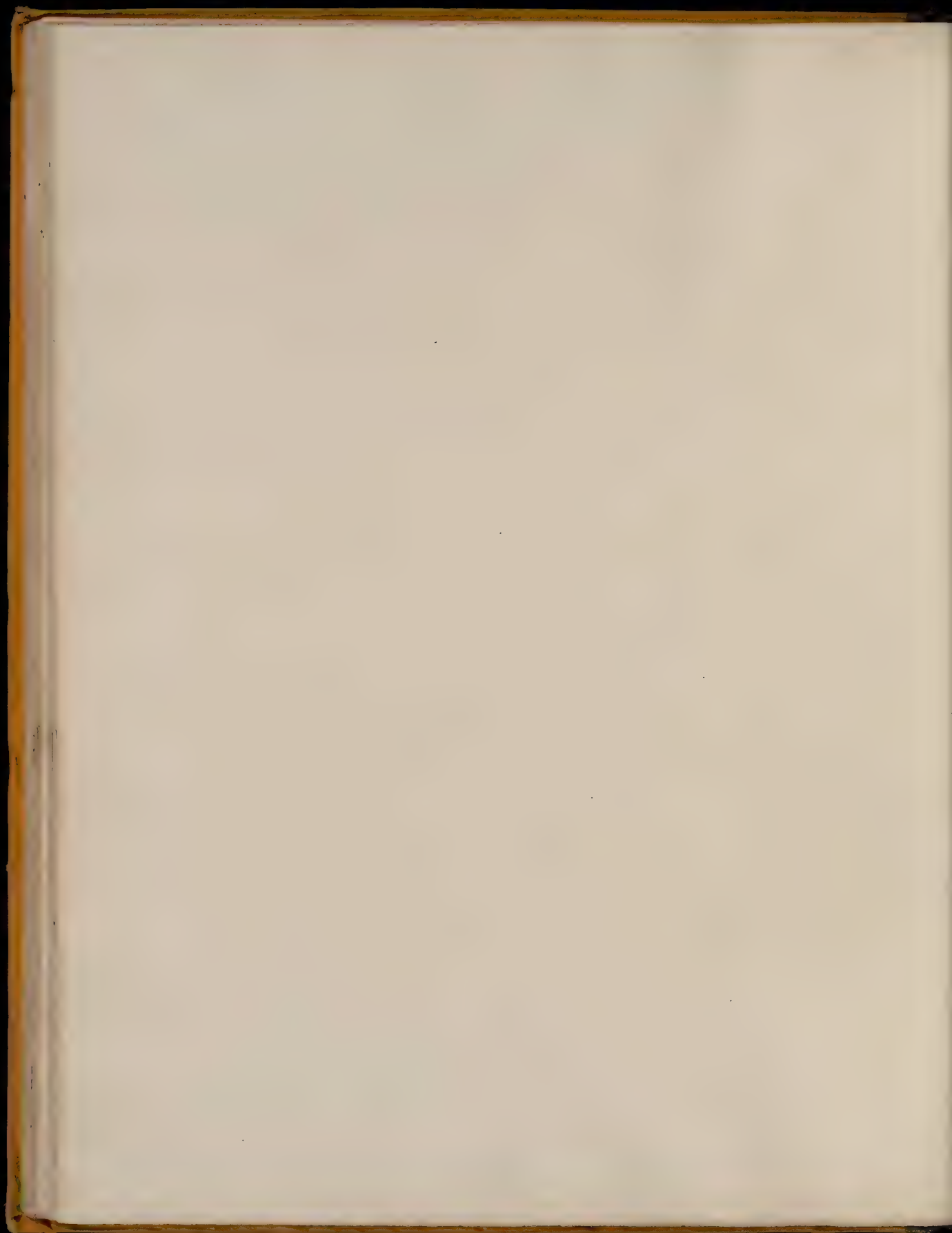






CLEMENS VII · PONT · MAX · IMP · CAES · CAROLVS · V · P · F · AVG  
 · NICOLAVS · HUGENBERGVS · PINXIT · CLEMENTIS ·  
 EE

POPE CLEMENT VII. AND THE EMPEROR CHARLES V.

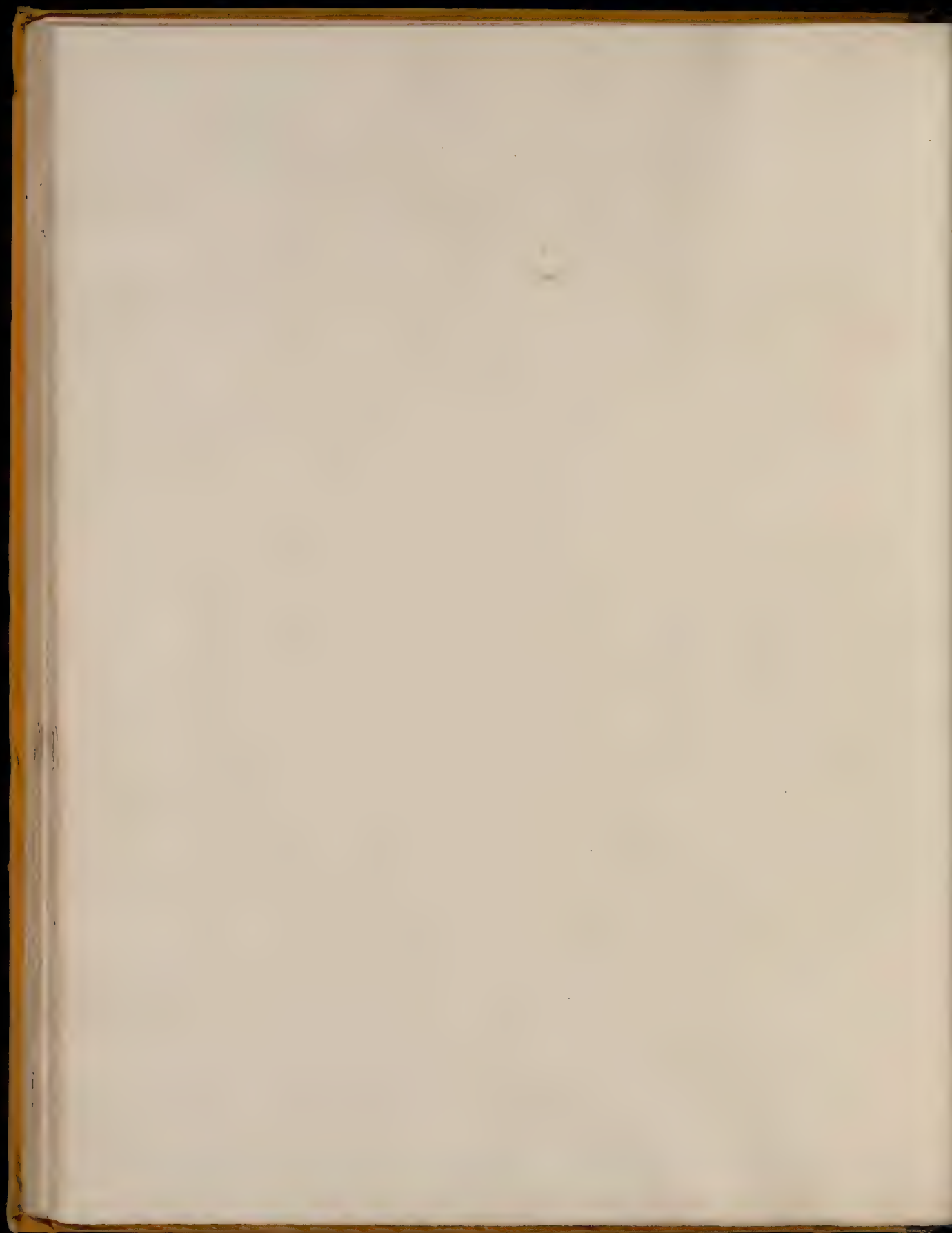




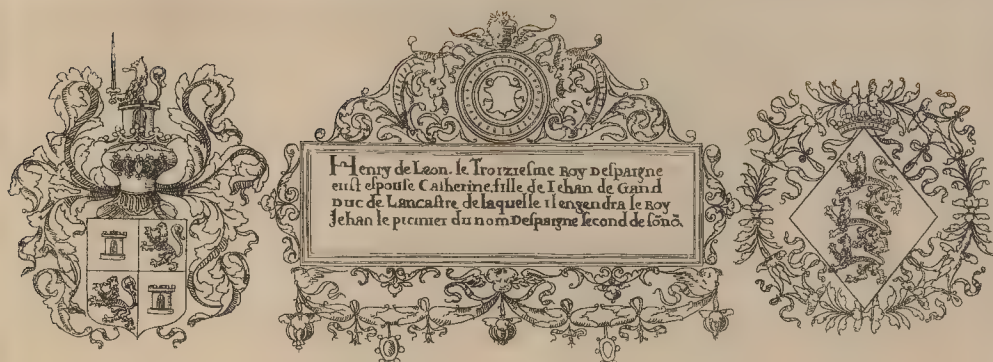


HENRIC COMESANASSAV ARCHIEP̄S BARRĒN EP̄S CAVRIĒN · F̄P̄S BRIXIĒN · NIC

HENRY, COUNT OF NASSAU, ARCHBISHOP OF BARI, BISHOPS OF CORIA AND BRIKEN,



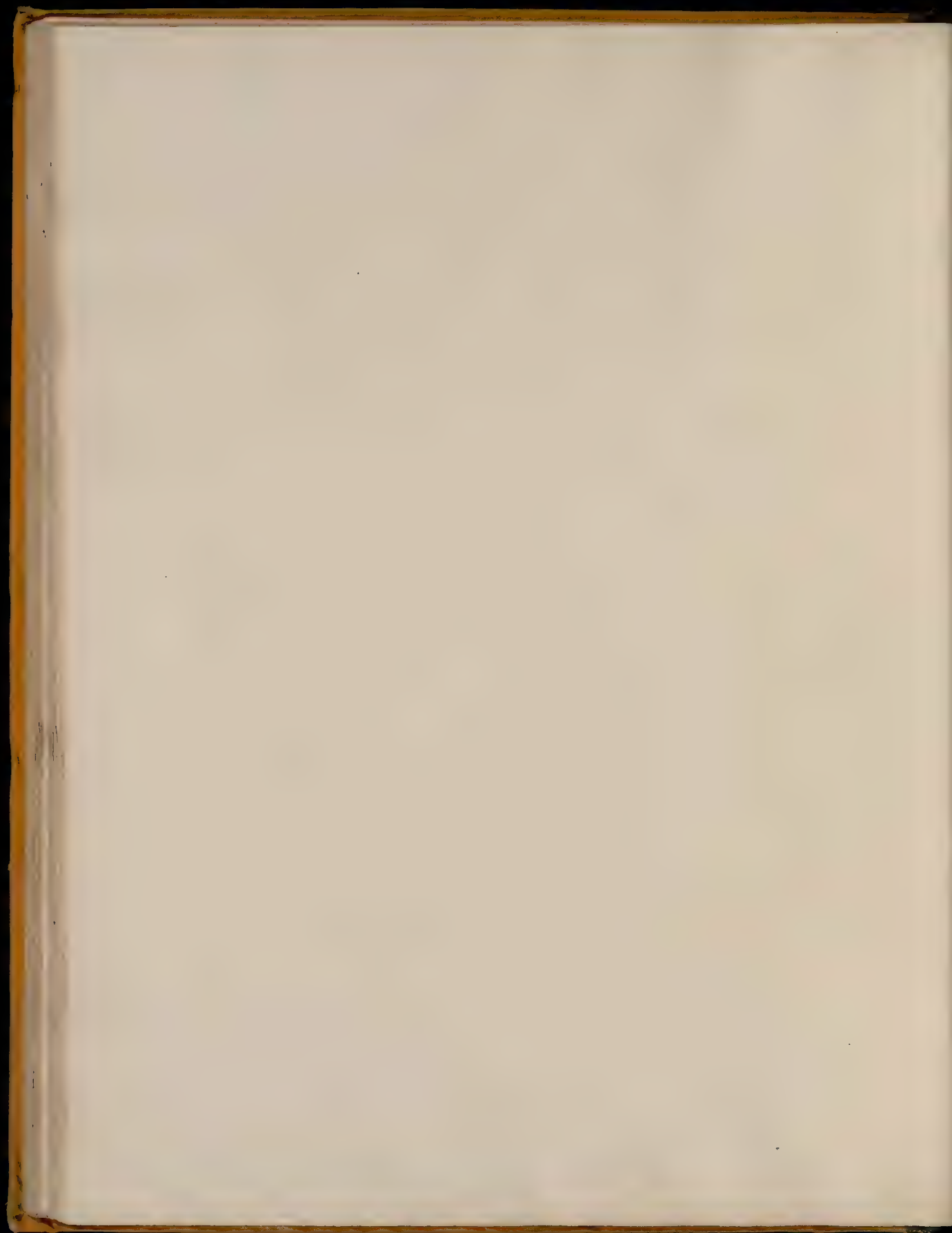


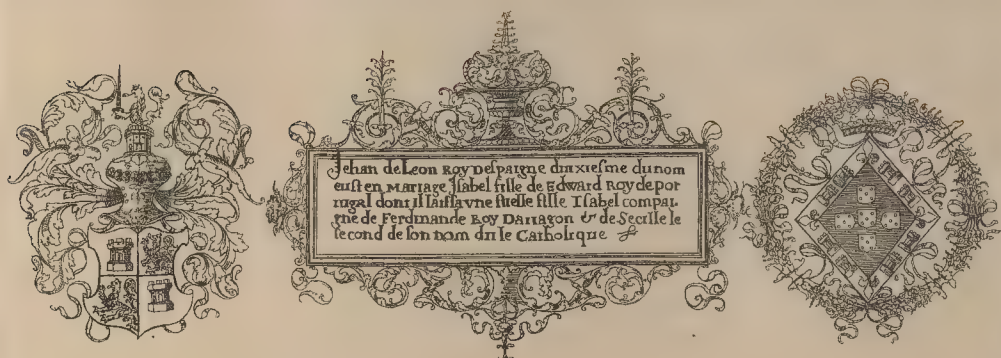


OL PERNOT MICHAELMAIVS INNVMERICANONVM IEGVMQVE DOCTORES VIRI ONSVI

NICOLAS PERRENOT, MICHAEL MAIO, MANY DOCTORS OF CANON LAW.



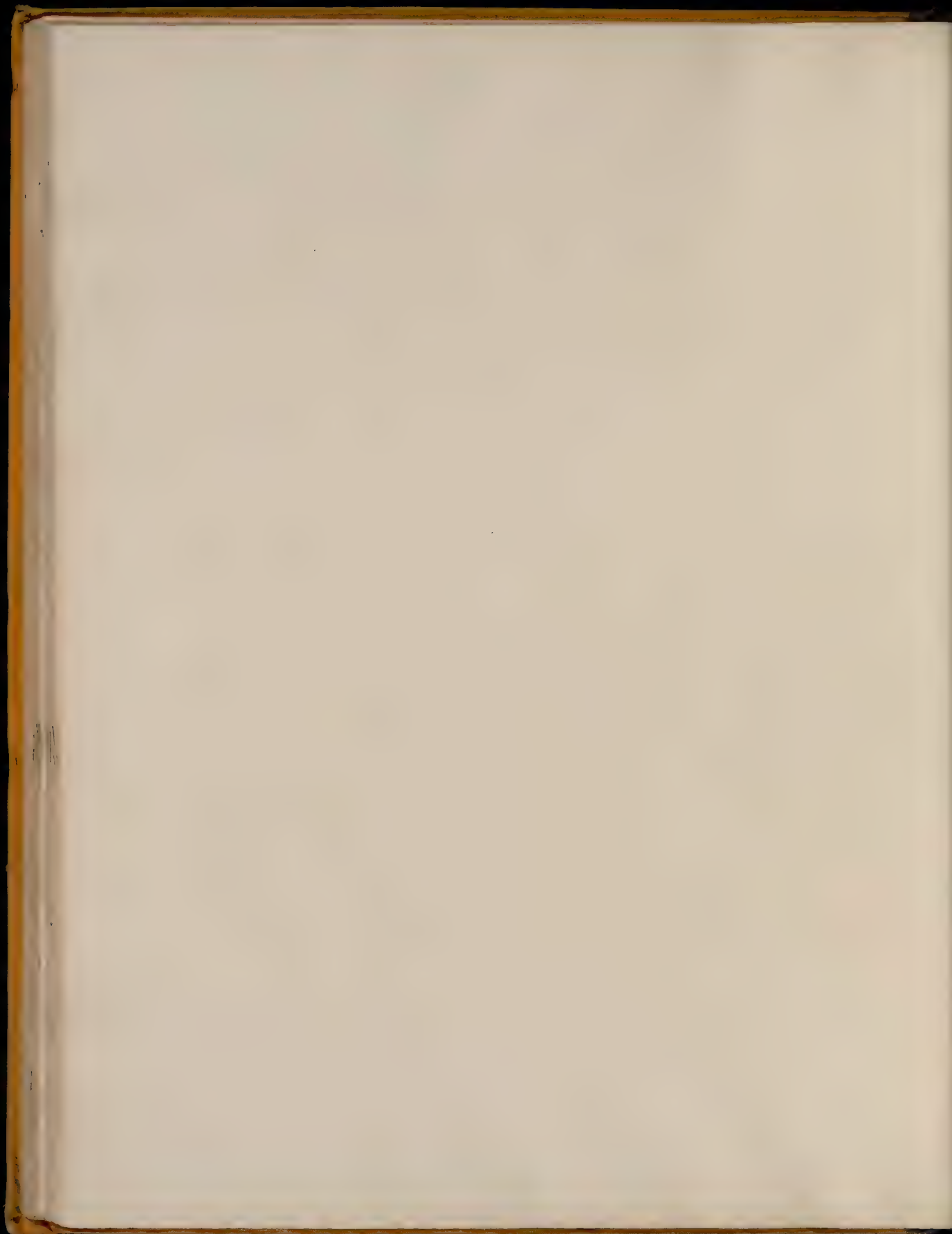




ARES ET PRÆLATI

TIMPANISTÆ

TVBI



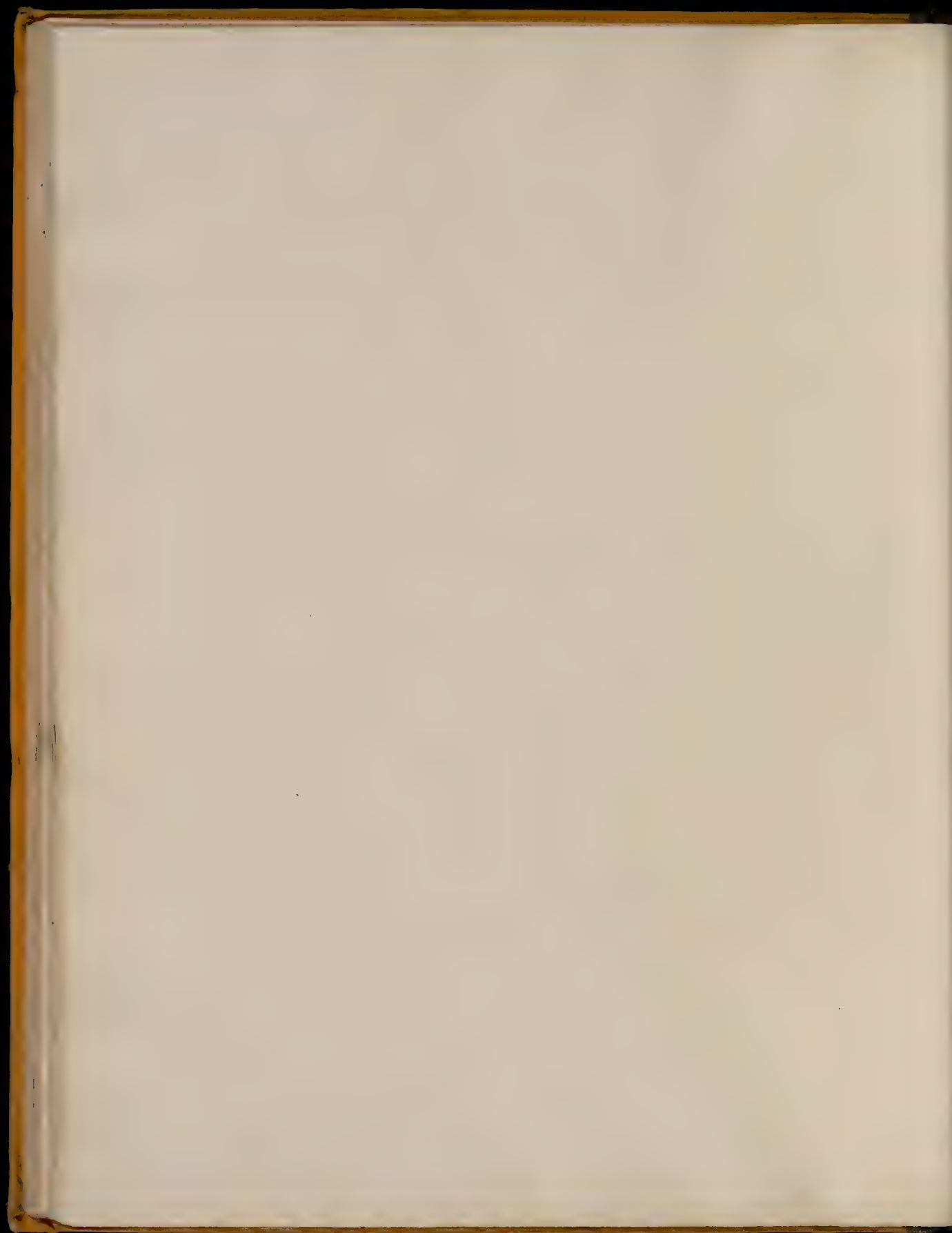




ICINES

CATAPHRACTARVM EQVITVM ARMATAE PHA

TRUMPETERS, SQUADRONS OF MEN-AT-ARMS

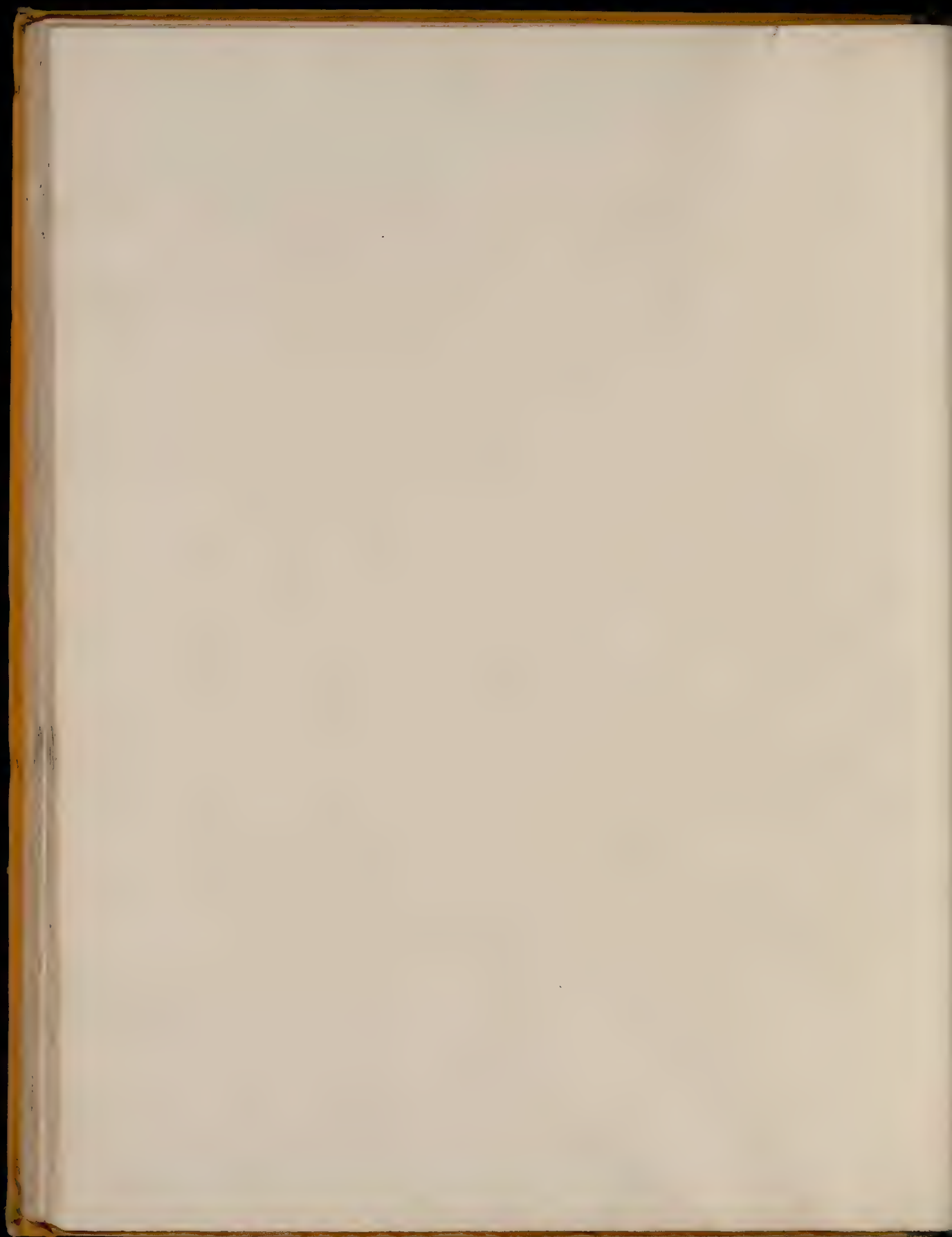




LANGES PVTA MARCHIONIS ASCOLEN COMITIS A RHODIO BARONIS AVTREGH

MEN-AT-ARMS LED BY THE MARQUESS OF PUTA, THE COUNT OF ASCOLI, THE BARONS OF RHODIO, VIENEN, ST. SATURNINO, ETC.

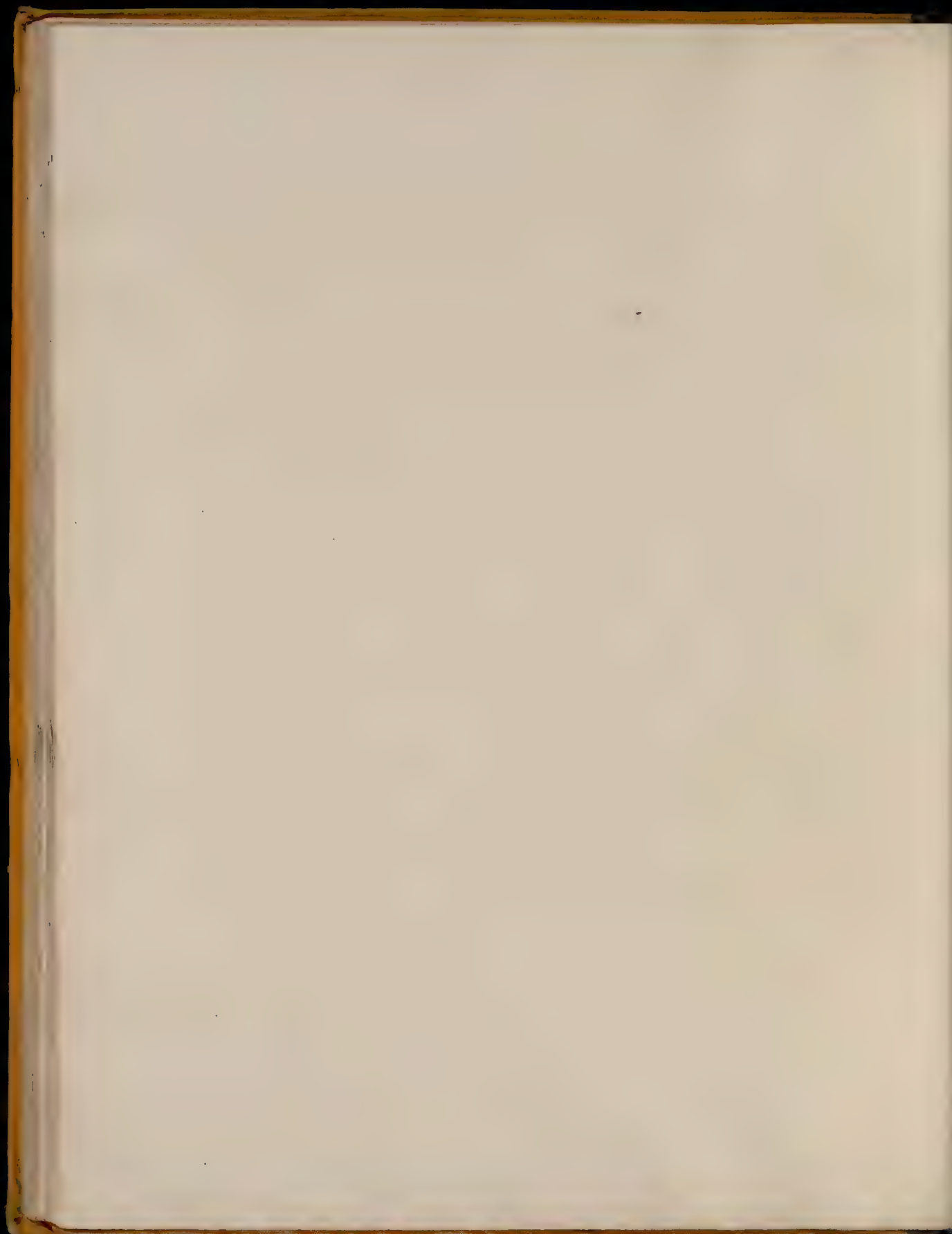






DNIVIENNEN BARONIS SSATVRNINI

GERMANIETHISPANI PEDITES CVSTO





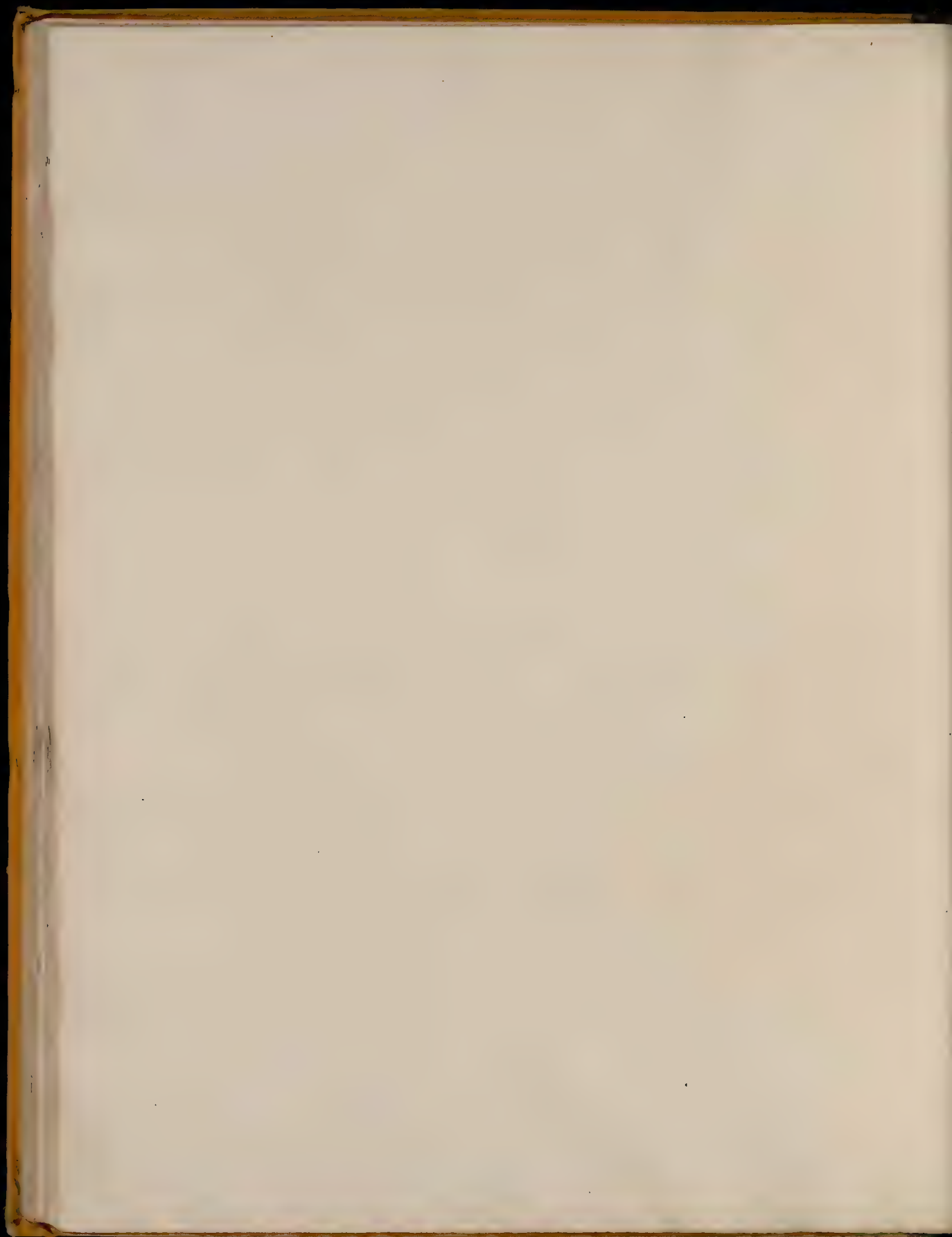


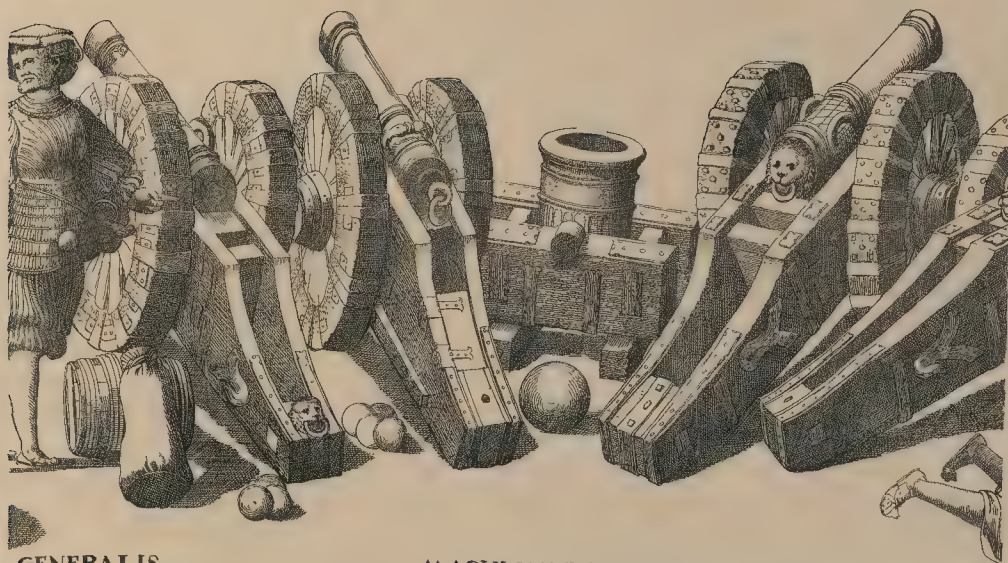
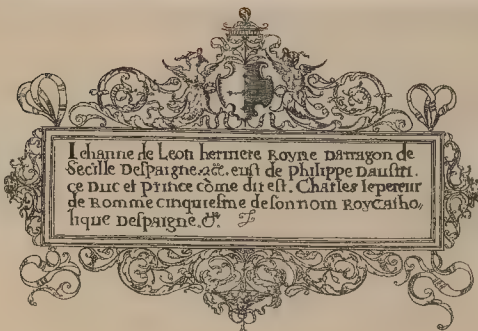
DIAS AGENTES

ANTONIUS

DA LEVA CAPITANEVS

ANTONIO DA LEVA, COMMANDER-IN-CHIEF.





GENERALIS

MACHINAE BELLICAE

AQ







VIL A INTER MEDIOS LEONES

VIN VALBV ETRVBRVMFVNDI

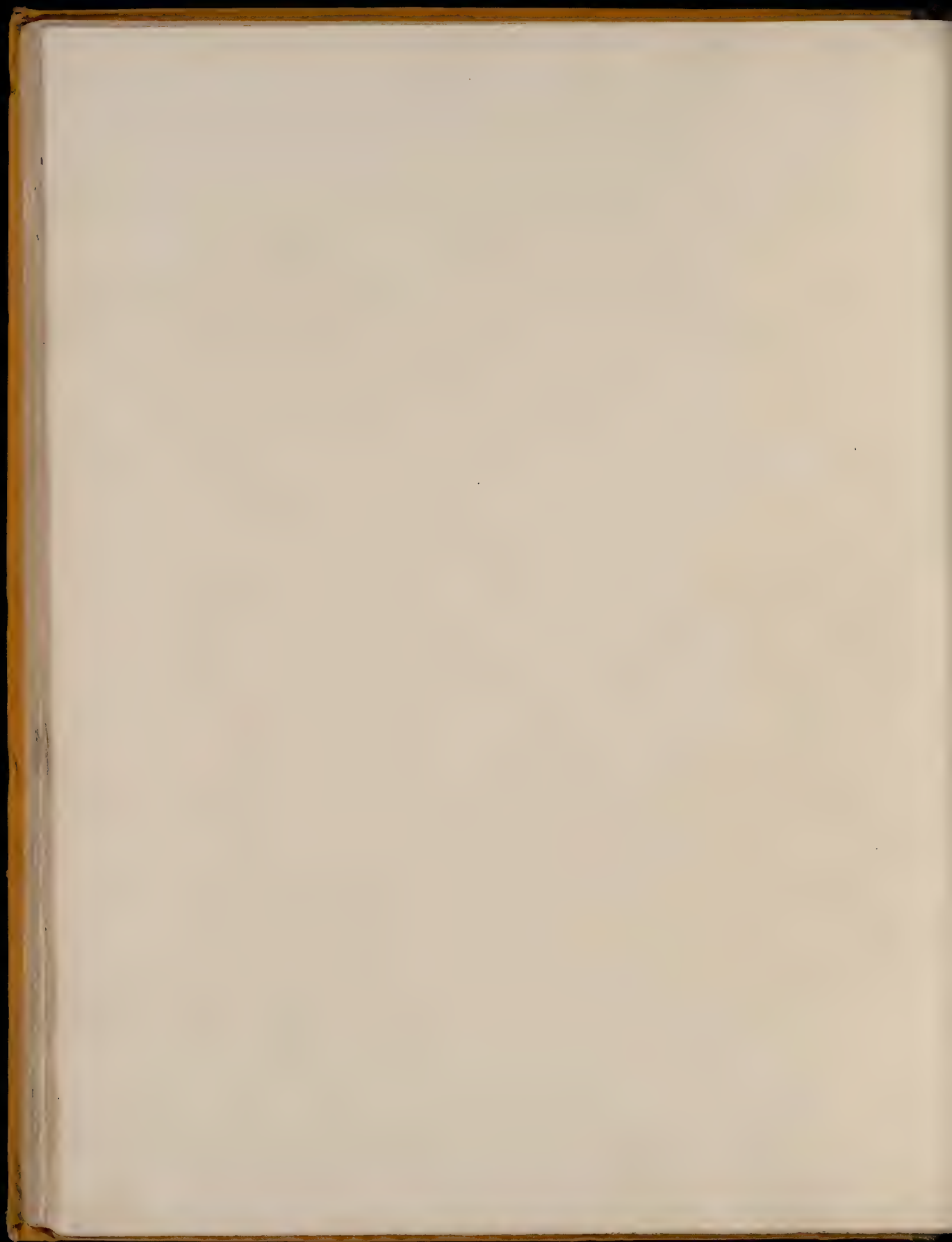
FOUNTAIN, AN EAGLE BETWEEN LIONS, THEIR MOUTHS RUNNING RED AND WHITE WINE.

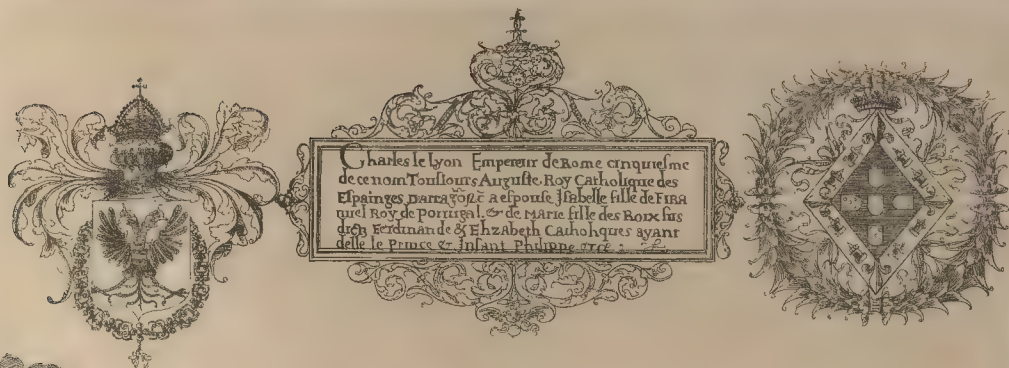






OX STUFFED WITH VARIOUS ANIMALS, ROASTING WHOLE.

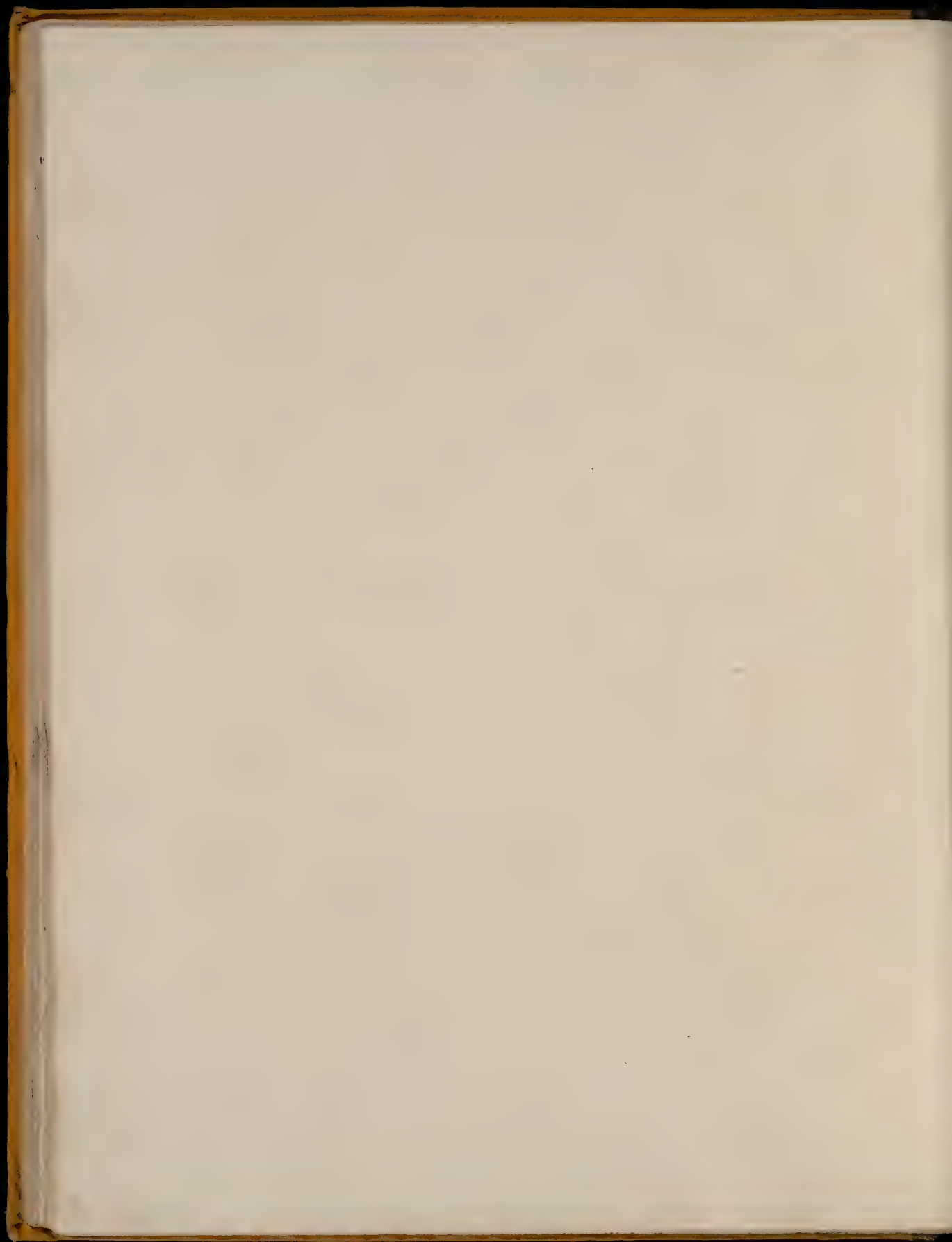




ANIS OMNIS GENERIS · PASSIM OMNIBVS · DISTRIBUTVS

BREAD OF ALL KINDS DISTRIBUTED ON ALL SIDES.





AN 1550 24 FEBRUARI

DIVO ET INVICTO  
IMPERATORI CARO-  
LO V P F AVG

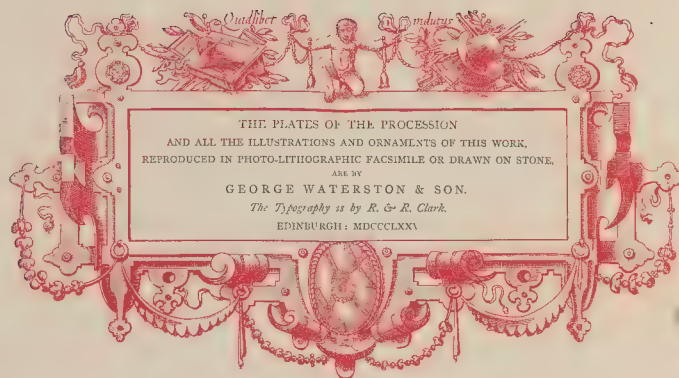
CAESARETHESPERIIS ET QUIDOMINARI SE OIS  
ACCIPE QVOD TENEBRIS TE PROHIBEBIT OPVS  
NON FATOVENIENTE CADES MVLTOSQVE SECVTVS  
IGNOTVM LONGA NOC TE PRE MERE CAPVT  
SEDCVM VICTVRIS VICTVRVS CAROLECHARTIS  
IBIS ADANTIPODV MREGNA SECVTVS AVVM

CVM PRIVILEGIO SACRATISS IMP CAROLI V OPVS HOC ABSOLVTVM EST  
NICOLAUS HOGENBERGO ARTIFICE ENGELBERTO BRVNING SOCIO IMPENSARVM



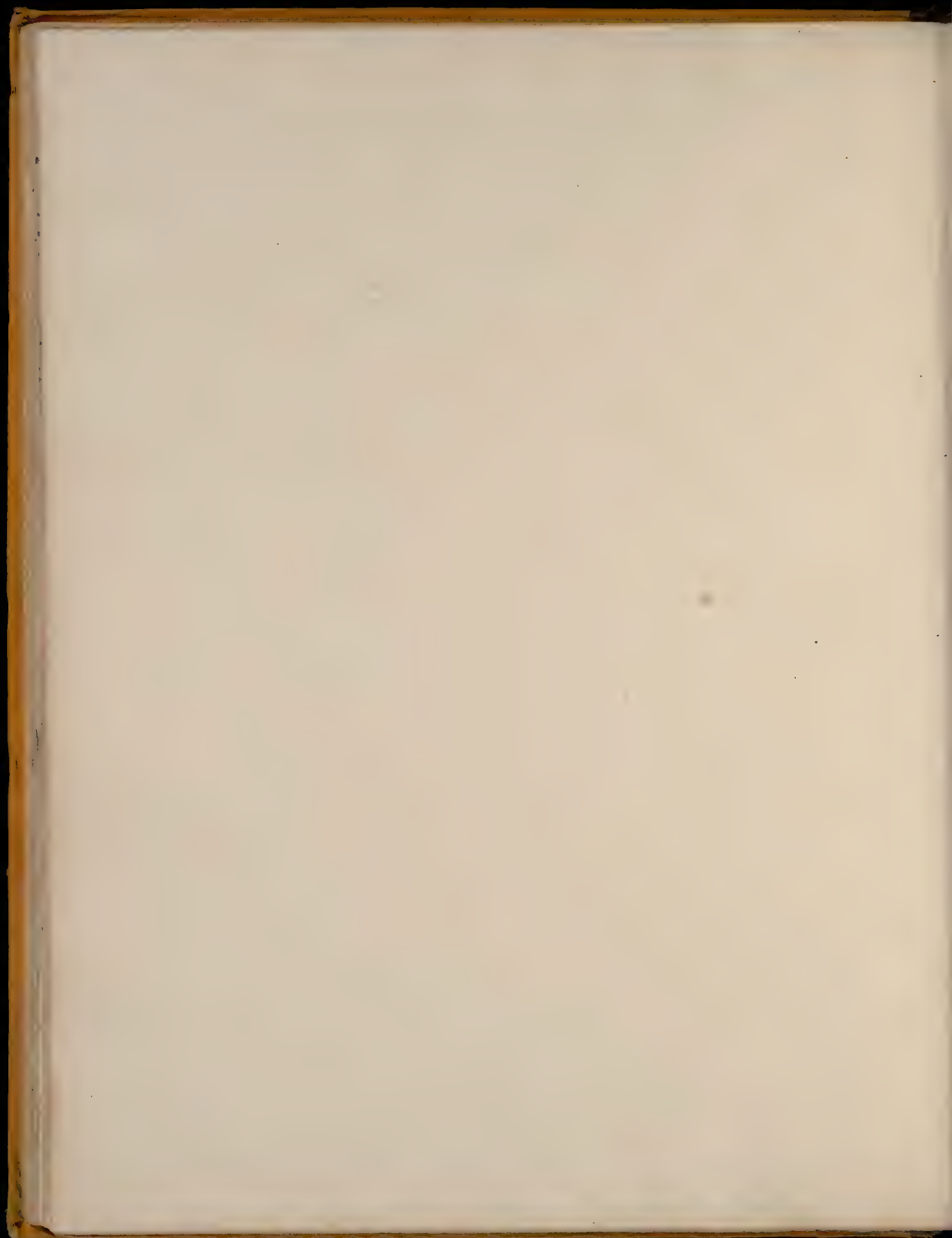


REGISTER.	
	LEAF
HALF-TITLE, TITLE, AND GENERAL	
TABLE OF CONTENTS, pp. i-viii . . .	4
INTRODUCTION, pp. 1-28 . . .	14
AUTOGRAPH LETTER OF POPE CLEMENT VII With Printed Copy and Translation.	These letters are not num- bered, but if numbered they would form pp. 29-34
TITLE TO PROCESSION With Portrait of Em- peror Charles V.	3
LISTS OF PLATES AND ARMS.	
PLATE OF THE PROCESSION, Numbered 1-40 . . .	40
REGISTER AND INDEX . . .	i
TOTAL NUMBER OF LEAVES . . .	62













B89-57562







